THE CLASH TALK BACK PAGE 6

HIT PARADER

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CHARLTON PUBLICATIONS

EXCLUSIVE INTERVIEWS

MICK JAGGER AND KEITH RICHARDS

JOURNEY'S N.Y. KNOCKS

VAN HALEN

GENE SIMMONS EXPLAINS THE NEW KISS

WORDS TO THE LATEST HIT SONGS!

ROCK ACTION WITH BOWIE IN JAPAN
FIREFALL'S FRIVOLITY, SLICK'S PARADOX
BOOMTOWN RATS PHOTO SESSION, GENESIS 80
ELTON AND BERNIE DO IT AGAIN, ZEP TOUR
ROMANTICS ROCK, THE YES SHAKEUP

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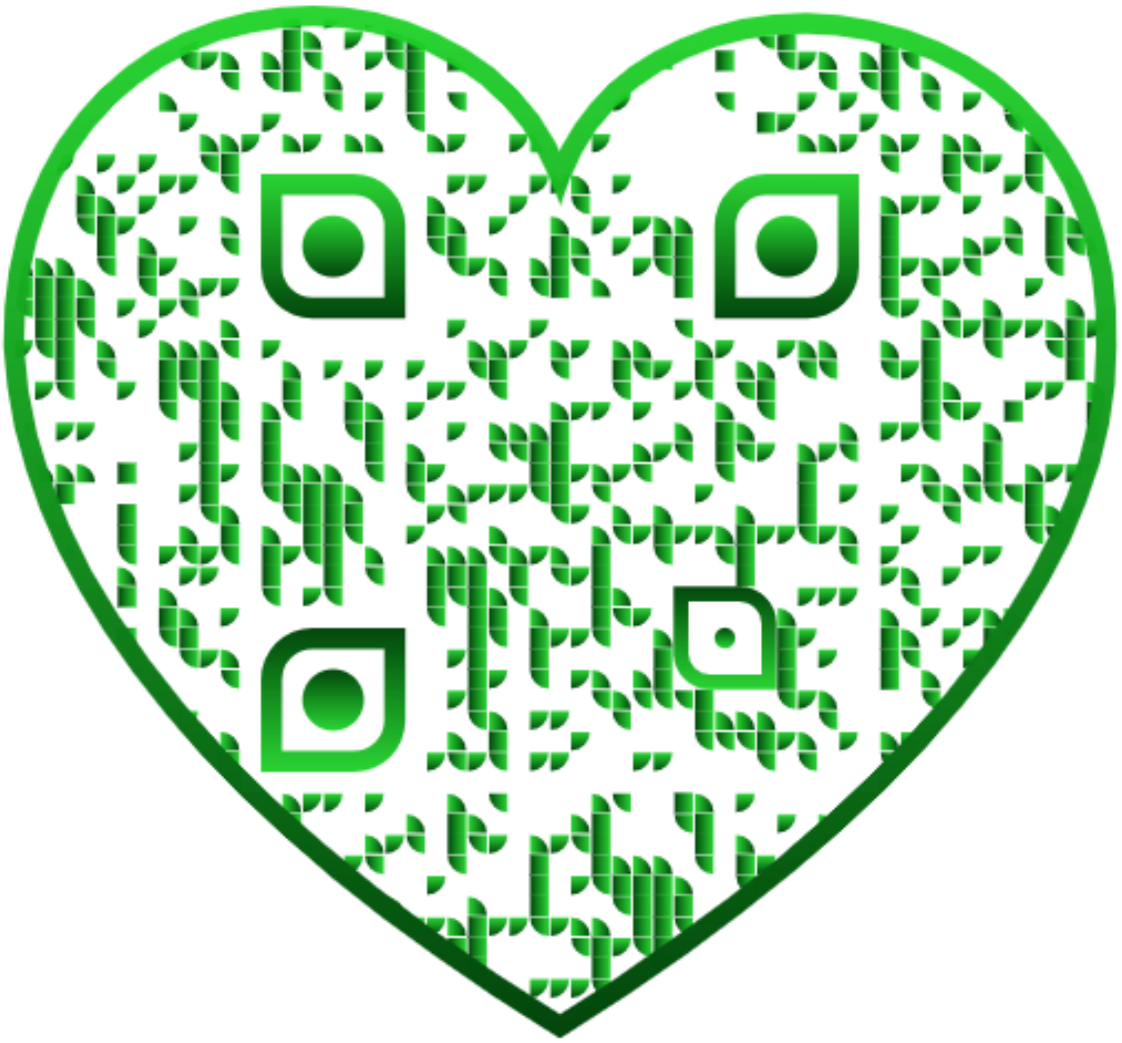
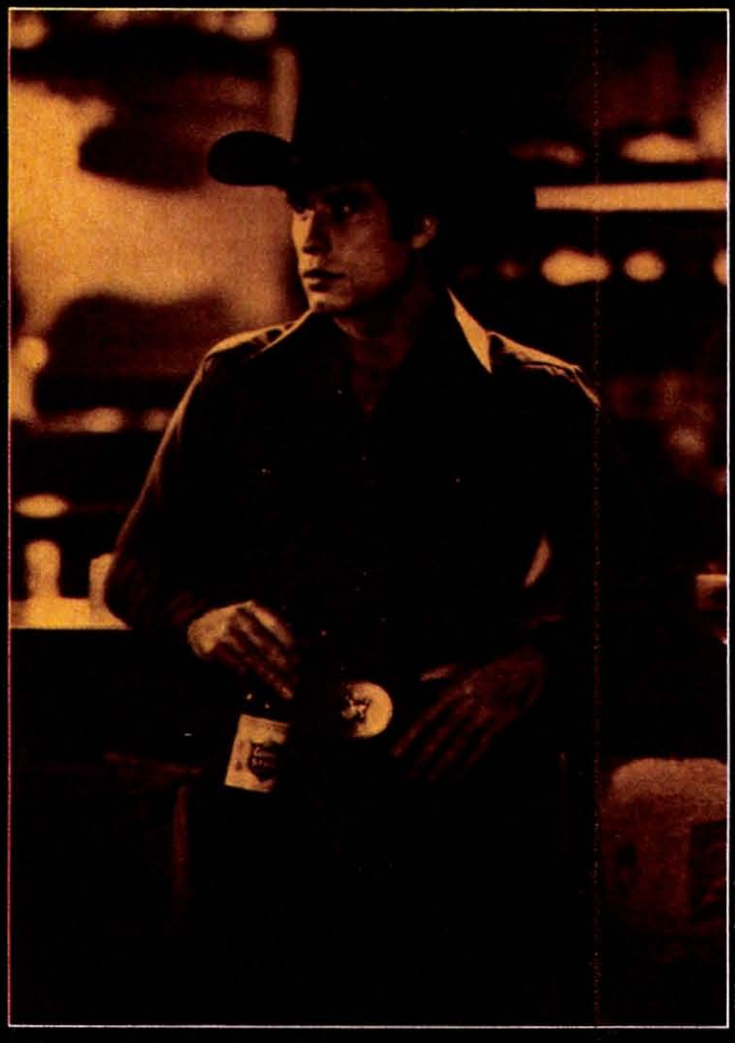


A TWO-RECORD SET FROM THE FORTHCOMING MOTION PICTURE

URBAN COWBOY

ORIGINAL MOTION PICTURE SOUNDTRACK



JIMMY BUFFETT

CHARLIE DANIELS BAND

EAGLES

DAN FOGELBERG

MICKEY GILLEY

GILLEY'S "URBAN COWBOY" BAND

JOHNNY LEE

ANNE MURRAY

BONNIE RAITT

LINDA RONSTADT/ J. D. SOUTHER

KENNY ROGERS

BOZ SCAGGS

BOB SEGER AND THE SILVER BULLET BAND

JOE WALSH

Original Soundtrack Album
From the PARAMOUNT PICTURE
starring

JOHN TRAVOLTA

in

URBAN COWBOY

An IRVING AZOFF/ROBERT EVANS Production
A JAMES BRIDGES FILM

Screenplay by JAMES BRIDGES and AARON LATHAM
Produced by IRVING AZOFF and ROBERT EVANS
Directed by JAMES BRIDGES

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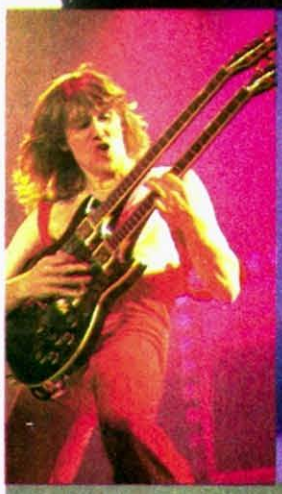

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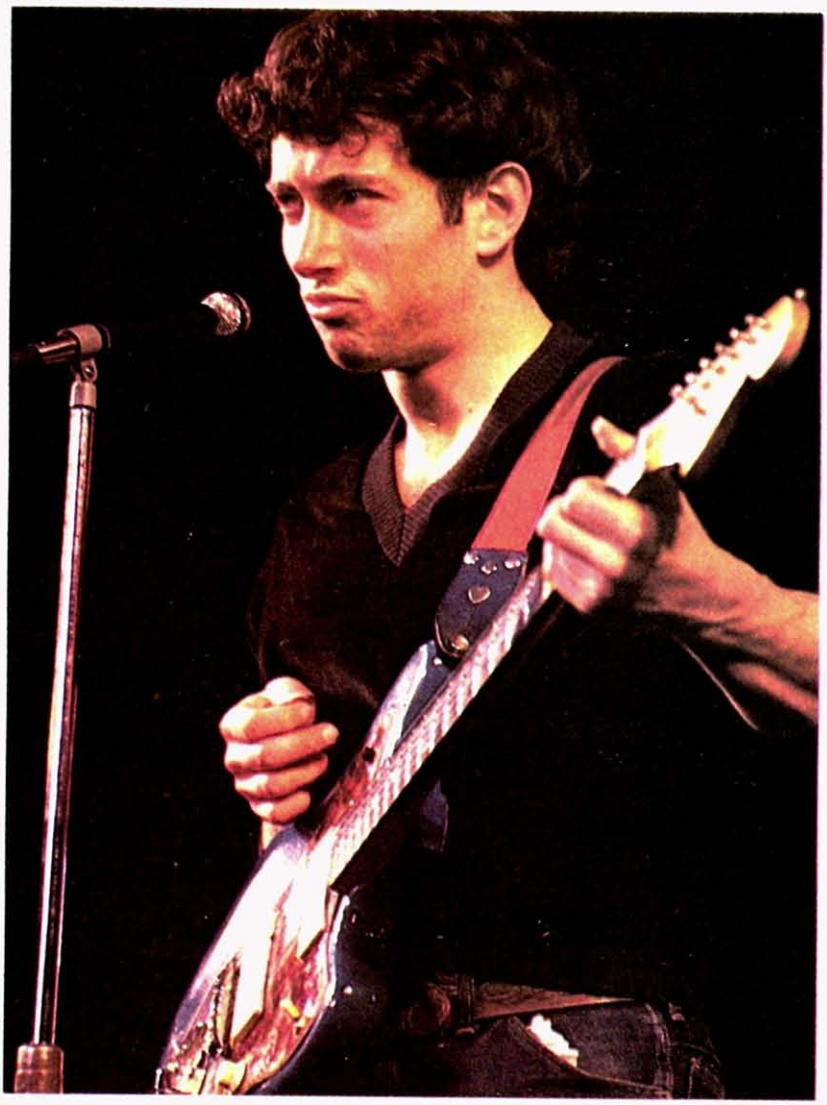
ROCK & ROLL HOTLINE

RICHMAN RETURNS

The brilliant, eccentric and beloved Jonathan Richman returned to New York City for the first time in over two years with a one-night solo show at Irving Plaza. Jonathan, one of the truly original songwriters and performers, called from Boston days before the occasion and said: "I've been doing solo shows — just me and electric guitar — all across the country for the past two years, not working with a band, because it's more intimate this way. It's like singing in someone's living room, which is where I feel most comfortable. I want it to be like real life."

Jonathan, who has written such great songs as "Pablo Picasso", "I'm In Love With The New Bank Teller", "Road Runner", and "Astral Plane", sings songs from his last six albums but he doesn't choose those songs until he's onstage. "I just get up there and sing whatever comes to mind," he said.

Jonathan's new album, *Jonathan Richman Sings*, is being released on Beserkely, and he said that the new songs are "real simple. Some are like old rock and roll, some are funny, and some aren't." Although he didn't use a specific band for this album, he used different musicians on different tracks. "Like the way Tom Jones has different musicians — violinists and stuff. That's how I did it. Just like Tom."



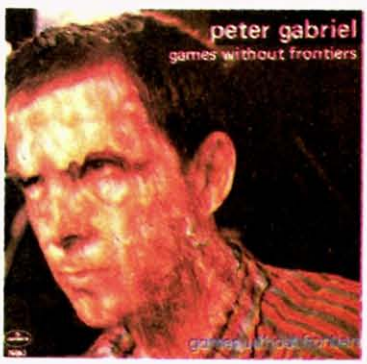
Paul Canty/RETNA

"I just get up there and sing whatever comes to mind."

GABRIEL'S BORDER GUARDS

Just when we wonder what Peter Gabriel is up to, he pops back into view and pleases everyone with more music and live concerts that are never short of remarkable. Peter's latest reappearance is in the form of a new single, "Games Without Frontiers", which is a song from his upcoming album, *Peter Gabriel*. The single has already been a top five hit in England.

In making his reappearance, Peter has switched record companies to Mercury here in the U.S. One hopes that they'll appreciate his unique talent more than his last record company did (even though he did have a hit album for them, they never quite seemed to get it, or him), and that he'll be back to the U.S. for a tour sooner rather than later.



Peter's latest reappearance is in the form of a new single, "Games Without Frontiers".

JEFFREYS' MATADOR

"For the first time in my career I have a big hit, and of course I think it's about time," said Garland Jeffreys, talking about "Matador" from his *American Boy And Girl* lp. "I feel like it's all going to happen."

Garland was looking forward to his European tour where the song is huge. "When I toured Europe in December, everything happened as I'd hoped it would — although I wasn't prepared for the success of the records," he said. "We had four standing ovations at every show. All of this has been the renewal of my life.

"You've heard the expression 'saved by rock and roll' — I haven't been this happy in ten years."

"I feel like it's all about to happen."

Richard E. Aaron/THUNDER THUMBS

ROCK & ROLL HOTLINE

The Kinks onstage, on record, on video...

KINKS HAVE ONE FOR THE ROAD

The Kinks new record is a double live lp that was put together by Ray Davies mostly from recordings made during 1979 and 1980 (could that be *after* they signed with their new record company) and featuring the Kinks current line-up of Ray and Dave Davies, drummer Mick Avory, bass player Jim Rodford, and keyboard player Ian Gibbons. The record versions of several Kinks classics such as "All Day And All Of The Night", "20th Century Man", "Lola", "Stop Your Sobbing", "Celluloid Heroes", and "Superman".

In keeping with the current trend by record companies to think video (in the old days they used to just think, thinking video may not be the improvement they think it is — ed.) there will be a 'One For The Road' video cassette available (probably it will cost more than the double disc lp by a hundred bucks or so) to be marketed by Time-Life that includes clips from 'Shindig' all the way through to their current stage antics.

ZZ TOPS EAGLES AND FLEETWOOD

Despite rumours to the contrary, rock stars have egos just like us more normal people. And they have their pride, too. So it came as no surprise to us that ZZ Top's press agent should send out a news release pointing out that ZZ are doing better than Fleetwood Mac or the Eagles in selling tickets on their tour of the U.S. In fact, on their 'Little 'Ole Band From Texas' 1979-80 tour, ZZ sold eight hundred thousand tickets while Fleetwood have only sold a little over three hundred thirteen thousand since last September and the Eagles come in at four hundred sixty-four thousand-odd tix sold. But then again ZZ have a ways to go to match their own record set in 1976 when their tour sold one point two million tickets. Personally, we'd still rather stay home and listen to the Clash album.

Bob Alford

ZZ Top — doing very well.

Jim Houghton

There may be a few surprises...

BILLY JOEL: 10,000 FANS PER HOUR

Billy Joel kicked off his major U.S. tour with a sold-out performance at Providence's Civic Center and then went on to repeat same in Montreal before coming to New York for three nights at Madison Square Garden. Those dates, announced just once over NY's WNEW radio, sold out in record time: 10,000 tickets per hour for six hours, with a 4 ticket limit per person.

As of this writing, the tour is scheduled to run through September and will hit all the large venues in all the major cities. And the word is that there may be some surprises, so stay tuned.

Arthur D'Amario III/RETNA

"I'm happy to say it came back out in fine shape just in time for this tour."

LINDA RONSTADT TOUR SURPRISES

After a recent performance at the Market Square Arena in Indianapolis, Linda Ronstadt explained why the very popular "Silver Threads And Golden Needles" had been re-introduced into her set. "I had been doing this one for about 13 years and I decided to put it in moth balls for a couple of years," she said. "I'm happy to say it came back out in fine shape just in time for this tour."

Linda also talked about a new song she's been singing called "Lies." "It's a song we heard before we went out on tour," she said. "It'll probably show up on the next album. That's just a way of luring you back into the record stores."

CLASH IN THE CORRIDORS OF POWER

"It's something that's moving forward, growing," says Mick Jones about the music he, Joe Strummer, Paul Simonon, and Topper Headon make as The Clash. The last few months have seen the band catch hold in the U.S., through triumphant live concerts, and their current *London Calling* album. But in the background the band has been quietly slugging out their next album, recording some of it in New York during their extended stay in America. "I can't really comment because I don't know how it's going to turn out," says Jones about the next recording, "but I can say that it's a departure for us." He pauses for a second, then adds, laughing, "Whatever it is, it's inevitable."

It's difficult to figure what anyone expects, or has expected, from The Clash. In a sense, no one expected there ever would be a Clash. Hard hitting, honest rock bands who make music that means something to their audience are infrequent. And after the Rolling Stones hit in the 60's, it didn't seem that it would happen again, but it has, with The Clash — and as if to reinforce the point, there aren't any other rock bands today that even come close to The Clash and what they're about.

The Clash, however, don't completely relate to the attitudes about them and their music that have grown up around them. "In a way it seems incorrect and doesn't suit us," says Jones. "Probably a lot of it is done by the same sort of idiots who make things on our behalf. Like the phrase 'the only band that matters'. CBS uses this in their ads, and then I hear it on the radio — The Clash claim that they're the only band that matters. This is one of the ads in America. It wouldn't happen in England, we'd die of shame under the sofa. But we heard this on the radio here. I never said that, but that's the sort of thing that happens to you, that manipulation."

Joe Strummer is also enjoying the band's stay in the U.S., and like Mick Jones, he sees the difference between here and England. He says that in a way the whole country is like Disneyland if you're not from here. As for his attitude toward their current recording, Strummer says, "We've been working quite hard, but we're just recording for the hell of it, friends are dropping by, we're just doing a lot of songs and having some good fun."

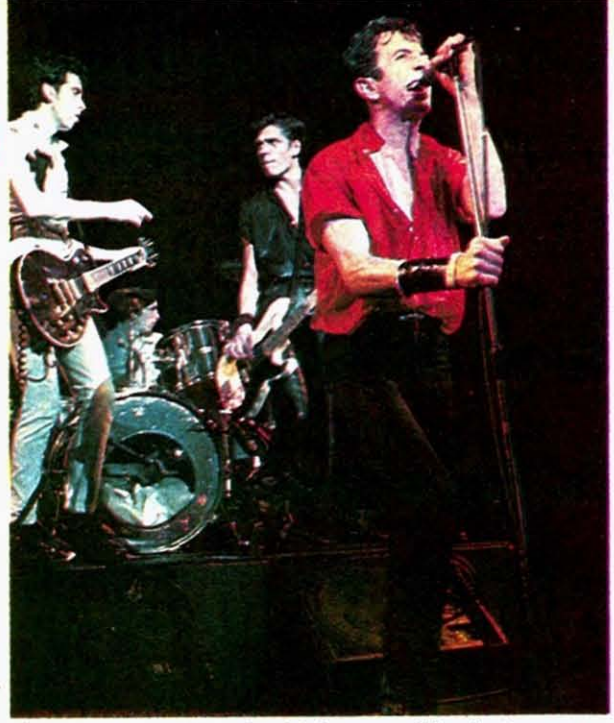
The success the band has already achieved hasn't phased Strummer. He notes, "If you want to carry on, you can't really allow yourself the luxury of rolling about in it. So if your lp is selling well, you've got to think what's my next song gonna be like? You can't think wow, oh yeah, you can't go around thinking you're rolling around in the feeling of success. You always have to think of what you're doing next.

"By the time anything comes out ... *London Calling* might be out in the shops and moving around people's turntables, but we're not thinking about that, we're thinking about what we're doing now."

Strummer understands that it isn't always easy to follow just what The Clash are doing, or how they're doing it. "We have a certain style of doing something that appears really disorganized, because it is," he says. "We do what we have to do — we get it done in this semi-disorganized way, but we get it done. We ain't lazy about it. We just let things happen while we're pushing them around." But Strummer sees method to what others might consider Clash madness. He adds, "I think generally people who work in writing songs and singing and all that stuff should wise up a little, and suss it up before they make a move."

Admitting that the band is 'definitely getting ahead' doesn't change Strummer's attitude about how they're managing it. "We don't care about common sense or logic. We're just assing around really. Like *London Calling*, we just did it. It took a month, straight month, to record all the backing tracks.

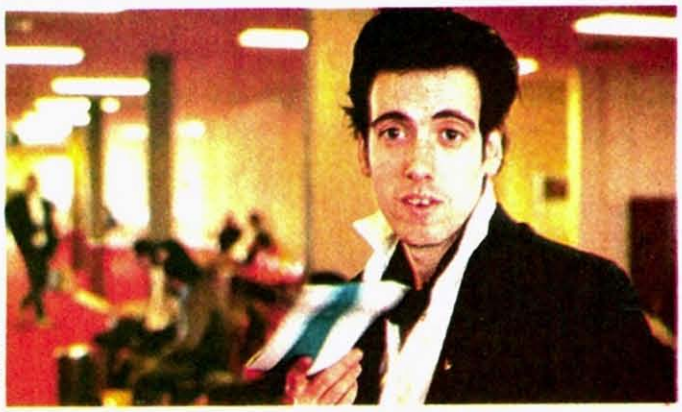
"I think the key is that you've got to keep making music. Touring is quite fun, we love to do it, it's really great fun, and it's probably the best time of all, but you've got to keep making music."



Gary Gershoff

"We have a certain style of doing something that appears really disorganized, because it is. We do what we have to do — we get it done in this semi-disorganized way, but we get it done. We ain't lazy about it."

The Clash are intent on making their music. They are not concerned about being rock stars. In fact, they talk about seeing rock stars, what they looked like, the color of their limos and the length of their hair, as if they were talking about meeting men from Mars. They're not being nasty



Bob Gruen

"This I love, this is music, I love it, this is my life."

Bob Gruen

"We don't care about common sense or logic. We're just assing around really. Like 'London Calling', we just did it. It took a month, straight month, to record all the backing tracks."

Mona Simone

"I think the key is that you've got to keep making music. Touring is quite fun, we love to do it, it's really great fun, and it's probably the best time of all, but you've got to keep making music."

or mean about it, it's just that they and their music have nothing whatsoever to do with the superstar business that is known as 'rock' here and really is just a bunch of yesterday's culture heroes posing.

The music is the thing for them. As Mick Jones puts it: "This I love, this is music, I love it, this is my life." And because the music is it, because they care about it with unusual passion, The Clash's music is so much more than a bunch of would-be rock stars trying to write a hit that will buy them better clothes and get them a limo. In a way, the basic Clash attitudes give hope for the future. Once upon a time, being a rock and roll band meant that you had something to say and rock was the way to say it loud, angry, with passion. Since that fabled time (and it did exist, honestly) rock has become hateful in many ways, pandering to soft ear-drums and adult exploitations, responding to big money deals and the price of petro-chemicals that are pressed into records. The Clash are none of this. They are the glory of rock and roll, because their attitudes are those of people who have something to say because they care about saying it, not because they think they can make a quick million bucks writing little insincere ditties. It's about time there was a band like The Clash, and even more about time there was an audience who understood what The Clash are about. The combination holds hope for us all the corridors of power being what they are...□

Man Of The World Dept.

BOWIE IN JAPAN

Now that he's finished his new album, which will be released this September, David Bowie has gone globe trotting in between reading movie scripts for his next role on the silver screen. Among the stops he's made recently was Japan where he visited the city of Kyoto and photog Kim Turner snapped these pix.

David has a look at the local produce and picks up some raw fish for dinner being hip to sushi and such.

Is David checking in with his answering service? Doesn't his hotel have telephones? Is he calling somebody special? Alas alack we may never know...

David relaxes at a local club with a cup of coffee and a chat with local fans who are delighted to have him enjoying the pleasures of their fair city.

On the neat and speedy subway, David does a little strap hanging and chats with fans who recognize him though most likely they never expected to meet him in their local subway.

BOWIE PHOTOS BY KIM TURNER

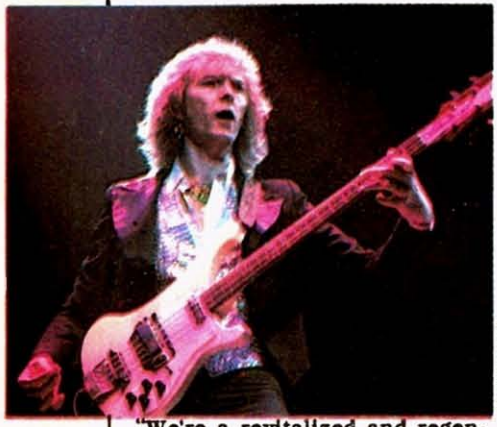
ROCK & ROLL HOTLINE

ANDERSON, WAKEMAN QUIT YES, BAND CONTINUES WITH TECHNO-ROCK

Longtime British supergroup Yes has a new line-up following the departure of Jon Anderson and Rick Wakeman from the band. Both Anderson and Wakeman will pursue solo careers, while the remaining members of Yes (guitarist Steve Howe, bassist Chris Squire, and drummer Alan White) will form an all-new Yes that will include vocalist Trevor Horn to replace Anderson and keyboardist Geoffrey Downs to replace Wakeman. Both Horn and Downes were in a band called the Buggles who had a big hit earlier this year with a song called "Video Killed The Radio Star".

"We're a revitalized and regenerated band, working together once more as a strong, unified group," said Chris Squire about the new line-up during recording sessions in London for the band's next lp. "We are playing more positively and powerfully than ever, and we feel that now is the time to re-invent the Yes idea."

Yes' scheduled tours later this year of North America and Europe won't be affected by the personnel changes in the band. The Yes 1980 show will include Yes classics, the entire new album, and 'a few surprises' according to the band's manager Brian Lane. Lane says, "The new Yes have moved back into the powerful, precise and colorful music they pioneered in the 1970's — with an amazingly modern and compatible techno-rock edge inspired by the addition of Horn and Downes."



Lisa Tanner

"We're a revitalized and regenerated band, working together once more as a strong, unified group."

DOING IT THE ALLAN CLARKE WAY

Even before he quit The Hollies, Allan Clarke was having ideas about his own music, a kind of music that was different enough not to fit in the successful sound formula The Hollies had created. At first he stayed in The Hollies only taking what he called 'exploratory steps'. Along these steps he found a musical collaborator, Gary Benson, and the result was a decision to leave The Hollies and go on his own, with Benson co-writing.

"I went around to Benson's house one day and we just ignited," says Clarke. "We wrote something like six songs in four days. With Gary, I can write anything, rock and roll, ballads, and it's great. With each song, you can tell a different story every time. You can always tell a love story differently. It's endless what you can write about."

Clarke's second solo album is doing well. Titled *Legendary Heroes* he recorded it in L.A., with Spencer Proffer as producer. The lp has nine original songs, seven Clarke-Benson, one Clarke-Proffer. Says Clarke of the album and his current success, "This is the real beginning of it for me. Now I can put more into a song because it's part of me; it's coming from the heart this time."

FEELING WRECKLESS

In New York City, at the beginning of his U.S. tour, Wreckless Eric (Goulden) said that this country perfectly reflects his sense of humor. "It's the strangest place I've ever been to," says Eric, "and I feel that they're more ready than ever for me.

"I like the city, because people are rude to you in cafes, bars and hotels. It's a refreshing change from the nice people we've been meeting across the country. New York puts you on edge a bit, and that's good. The only problem is, I can't breathe here."

Gary Gershoff

"It's the strangest place I've ever been to and I feel that they're more ready than ever for me."

BLUES BROTHERS TOUR

With their Blues Brothers movie in release, Jake and Elwood Blues are on a cross-country tour that began in Chicago at the end of June and included nineteen shows at various venues from Forest Hills Stadium outside NYC to the Dallas Convention Center with a seven day stand in Los Angeles at the Universal Amphitheater to wind up the tour. To promote the tour (and keep the movie-tie in dept. happy) their record company has released a new single, "Gimme Some Lovin' " and then a second Blues Bros. album which they hope will do as well as the first one which has sold over two million copies so far.

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WE READ YOUR MAIL

CLASH

Dear Hit Parader,
On the album by the Clash *(London Calling)*, the song "Train In Vain" is not written on the back of the cover as being one of the songs. Did they forget to write it or did they think of putting it on at the last moment?

Thank you.
Lisa Brown
New York City

Dear Lisa,
It was a last minute decision. (Ed.)

EUROBEAT

Dear Hit Parader,
I am 15. I have a 26 year old brother with over 3,000 records. Do you know how many people my age have never heard *one* song by the Ronnettes, Beau Brummel, Brenda Lee, Jackie Wilson or The Searchers? Can you guess how many guys I know that would take a chance on buying stuff by great groups like Yachts, The Records, The Sports, The Undertones or even Elvis Costello? I get to listen to this stuff and it's incredible!!

Your May '80 issue was long overdue but that's just what my brother told me to say. People have to be told there are rocking groups out there. You sure aren't going to hear any on the radio. You could crusade for new music. One way to do that is to treat fake creeps like Boreigner, Led Bedpan like they don't exist. Let's read more about Rachel Sweet than Ted Nugat.

Listen — do you need to put Robert Plant on the cover in order to sell it? Radio *has* to play the Beagles or people won't listen? I've never ever heard a Dave Clark 5 song on the radio. I don't think we're really as stoopid as all the hit records show we are. What's really funny is someone who wears a "Disco Sucks" t-shirt and buys Styx, Kansas, Queen, Aerosmith, and Boreigner records. This guy thinks the Sex Pistols were all queer and thinks Jimbo Page plays better guitar than ... but who cares about the Schlep Zep anywho? When that bag of wind starts dropping like all Woodstock leftovers gotta, it's going to look like a dinosaur burial ground.

I'll bet if you print this you'll get some great mail in response. Don't you want to hear good music on the radio? My brother taught me that when a song is great it don't age; that's especially intended for FM/AOR and "the album station"drivel that's messing up the air worse than radiation. You can have Crispy, Stalls and Mash and I'll take Costello, Lowe and Edmunds. Keep doing stories on groups like Ian Gomm. It really was a great magazine though, and thanks for making me respond enough to get this gripe off my chest. To Paul, undying gratitude for letting me hear so much stuff that I can tell what a bum deal radio provides. I dare my peers to open their ears.

George Woods
Boone, NC

Dear Hit Parader,
I think your magazine is really great but I wasn't too wild about your Eurobeat issue and I bet other people will agree. As a matter of fact, I bet everyone will agree that they'd rather read about great American groups like Boston, Cheap Trick, Kiss, Alice Cooper, and Genesis than some of the people who were in the May issue. British groups are okay, but they don't compare to the greatness on these shores!

Best Wishes,
Frank Slate
Chicago, Ill.

Dear Frank,
Genesis is British. (Ed.)

Dear Hit Parader,
I thought your May issue was really great with those fantastic Eurobeat articles. Please do it again sometime. I especially loved the interview with Bob Geldof. The Boomtown Rats are my favorite band. One question: Where can I write to them to tell them so?

Pam Cavanaugh
Quebec, Canada

Dear Pam,
You can write c/o Hit Parader and we'll make sure it gets to the group. (Ed.)

BOSTON

Dear Hit Parader,
I am writing to you to see if you can tell me what Boston's been up to lately. I mean, it's been two years since their last album was made — they can't have a tour for two years straight, right? Just what are they trying to prove?

Boston is still #1
Brian Van Horn
Hampton, Iowa

Dear Brian,
Nothing. (Ed.)□

ROCK ACTION

CAPTION

Onstage at NYC's Palladium during The Pretenders show Chris Spedding (left) stepped into the spotlight for a guitar duo with Pretenders' guitarist James Honeyman Scott (right) on "Stop Your Sobbing", the Pretenders' big English hit single which Spedding produced.

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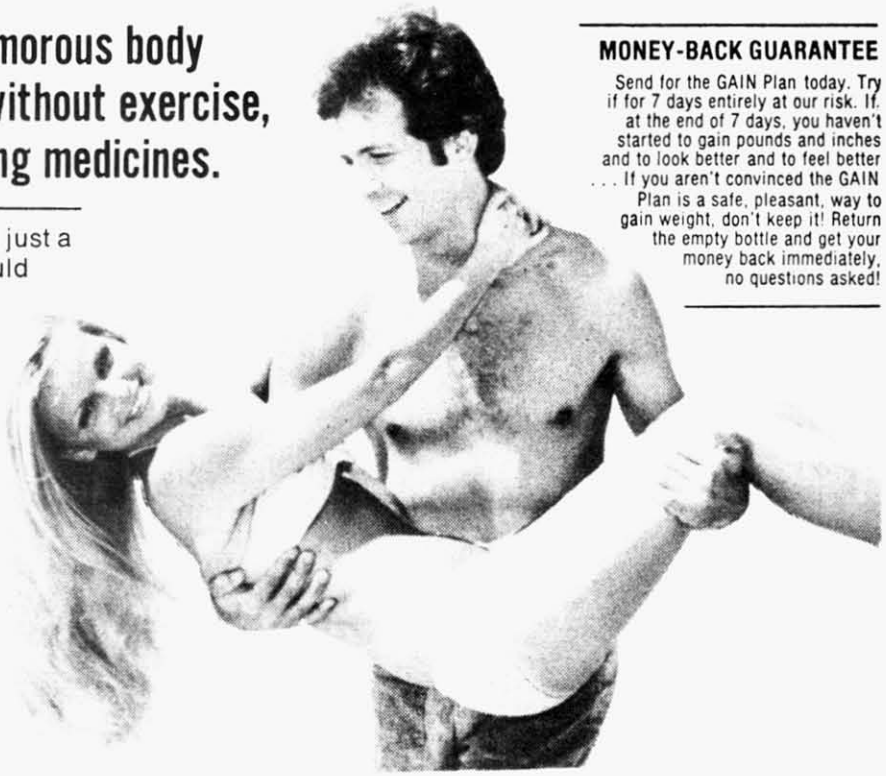

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PRETENDERS CONQUER GOTHAM

It was one of those parties when one didn't know where to look first. *Everyone* was there, and no one wanted to leave. It was at Hurrahs, following the Pretenders' sold out smash show at the Palladium the night before, and marked the end of the band's overwhelmingly successful three month U.S. tour. It is quite possible that no one who was there will ever be quite the same...

What a threesome; Lisa Robinson, Anita Pallenberg, and Chrissie Hynde. Following this photograph, the three ladies swapped stories. Oh, to have been a fly on the wall.

Kevin Ayers and Lisa startled by the cameras.

Charles Shaar Murray pretends not to notice as Chrissie and Lisa get into the party spirit.

 PHOTOS BY JOHN FRIEDLANDER

SPINADDICT • SPINADDICT •

by JAMES SPINA

It looks like this has turned out to be a month for the old guard. A good number of discs this time around bear some dusty old names from rock and roll's middle years. It is very interesting to compare them side by side and separate the survivors from the sinkers. Years ago I got into the music of a Chuck Berry or a Soloman Burke via the cover songs on Rolling Stones albums. I wonder if there will come a time when a follower of The Jam starts looking for Who albums when Paul Weller drops Pete Townshend's name in an interview? I doubt that they will be disappointed with any of those old Who records. The amazing twist to all of it is that someone like Pete Townshend is making modern music that stands right up there with any of those old classics.

PETE TOWNSHEND "EMPTY GLASS" (ATCO) Regular readers of Spinaddict probably know that I haven't been overly thrilled by Who music these last couple of years. The power just wasn't there and I even read a recent Townshend interview in which he complained about Daltrey's knack for singing in an American accent ala Bob Seger. What better way to get around that pompous growl than to record a solo album.

PETE TOWNSHEND

Townshend has one of those winning English voices so common to new Brit groups such as The Buzzcocks, The Police and The Cure. He also seems to be connected to the lyrics in a spirit that Daltrey will never master. Need I mention the fact that Pete nearly invented the power chord riffing so common to today's new upstarts.

"Empty Glass" touches all sorts of ground from quirky innocence to brazen bulliness; spiritual seeking to punkish cynicism. His blast at rock writers, "Jools And Jim", is undoubtedly the best stance ever taken on that now well worn front. "Rough Boys" can compliment anything from "Quadrophenia" with the added attraction that Pete sounds like a mod and not some beer brawler from Jersey.

If I have any complaints about this record it has more to do with the diverting synthesizer doodlings and studio touch ups than the freshness and willingness to play the rock and roll game long after all the dues have been paid and most of your contemporaries are lounging around becoming contemptibles. Congratulations Pete ... come here and let me fill up that glass ... you deserve a toast.

ALLAN CLARKE "LEGENDARY HEROES" (ELEKTRA) Sure, I was a big fan of The Stones, The Who and The Kinks but The Hollies always had a special place in my heart. Perhaps it had something to do with my even earlier obsession for the Everly Brothers. When it came to four-part harmonies and instant pop classics, The Hollies always delivered in their inimitable but faceless style. But they weren't faceless to me. Where is that tattered picture of Tony

Jim Houghton

ALLAN CLARKE

Hicks I once carried with me every time I went off for a hair cut? And do you remember those collarless shirts Allan Clarke wore on Shindig? Well you probably don't even remember Shindig and I wouldn't really blame you if you've already forgotten The Hollies. Their output in these last few years has been as attractive as mid-riff bulge. No wonder Allan Clarke sees fit to go ahead and release such beautifully crafted solo efforts. Clarke is the lead singer from The Hollies and his voice combines the seemingly opposite qualities of being piercing yet pleasing. I sure wish I could say the same about most of the mediocre lyrics on this disc. It is to Clarke's credit that you don't even notice most of those ponderous couplets and preachy pointers. Clarke's sense of melody and mood has lost none of the edge that propelled such heartstoppers as "Stop Stop Stop", "The Air That I Breathe" (my all time favorite rock ballad) and "Bus Stop". "Walls" on this new record can stand right up there with those classics and damn it if Clarke doesn't often sound just as good as both Everlys. Fans of "Long Cool Woman" can now retire that chestnut in favor of "Brandenburg Plaza" with its Creedence-cum-T. Rex rhythm riffs and Clarke's jet-propelled vocal line.

But the best spot on "Heroes" comes at a point that Clarke has always specialized in. The Hollies were always great at finding strong material from other writers. Clarke has done the same with Badfinger's "Baby Blue", a thrilling lament to love lost but still growing from the pen of the late Pete Ham. Like the persona in "The Survivor" Allan Clarke continues to prove that the music in his heart is as fresh and worthwhile as the sparks that started him on a professional rock career nearly twenty years ago.

LOU REED

LOU REED "GROWING UP IN PUBLIC" (ARISTA) I wish I could say all the same nice things about Lou Reed but this record is such a hopeless and blouted mess that it makes me sick. The man is nothing but a stifled self parody. His lyrics sound like outtakes from a TV sitcom concerning life on Long Island. Lou does bounce back every once in a while with an album that partially qualifies his Velvet Underground daze but the recovery from this mess is a giant leap that seems almost impossible especially in light of waste like "The Power Of Positive Drinking", "So Alone" and "My Old Man".

ALICE COOPER "FLUSH THE FASHION" (WARNER) Though I have never really been a big fan of Alice Cooper, this record almost had me fooled. Maybe it was the brilliant idea to cover The Music Machines' "Talk Talk" that initially confused me, but after a couple of spins, I was all ready to credit Cooper with at least making an effort to cope with present musical trends. I tried the disc out on someone who had indeed once been a Cooper fan and sure enough she set me straight. The attempts at becoming current are in fact nothing more than desperate bandwagon leaps and studio tricks. Like any second rate actor Alice is giving you the media version and missing the true mania vision. Coops' voice is limp. His lyrics are lame and his delivery is Fonz-like. Take a good look at that back cover. I don't even think he really cut his hair. It looks like its tucked into the back of his collar. Alice is probably just treading water and hoping that that heavy metal resurgence heads for these shores so he can pull out his whips and dance with tubes of toothpaste once again. I don't think that will ever happen. Bye Vince.

PHIL LYNOTT "SOLD IN SOHO" (WARNERS) While Phil doesn't really qualify as a contemporary of Townshend, Clarke, Reed and Cooper his leadership of Thin Lizzy does place him slightly outside the realm of modern music. Strangely enough the temper on many of these songs allies Phil with new names. "Talk In 79" is a

virtual catalog of music and musicians that have seen the light of day in the last three years. He name drops The Clash, The Pistols, Public Image, The Police and Sham 69 almost as easily as he does Jimi Hendrix, Stevie Wonder, Bob Marley and Robert Johnson. Whew! That must make him the Eric Burdon of rock circa 1980. Luckily Phil pulls enough musical chops to qualify with most of those names. This disc is far superior to recent Lizzy output and varied enough in idioms to sustain quite a high degree of musical interest. "The King's Call" is a great tribute to Elvis and Phil. He has an arrogance that seems more sweet than sincere. Even the synthetic attack of "Yellow Pearl" could teach Gary Numan a thing or two about making electronics sound human and inhuman at the same time.

Finally, it must be said that Lynott has a swagger to his vocals and bass playing that just doesn't exist in most of today's music. He is a black man playing dirty rock and roll in a basically white boys market and the fact that he can stare most of those puny posers down both musically and physically bears crediting. If he can translate some of this charm and diversity to the music of Thin Lizzy there will be due reason for re-evaluating their position. If that fails at least his solo stab will go down as a success of sorts.

TED NUGENT "SCREAM DREAM" (EPIC) These next few words could well guarantee the condition of my mail box for the next few months. I have more letters from irate Ted Nugent fans due to past reviews than all of the letters to Spinaddict combined over the last five years. This man has a truly unbelievable loyal following. That doesn't mean he makes great rock and roll. I will admit that the man has put a great deal of effort and sweat into shaping his own stardom. His music is filled with heaps of high energy and crazed guitar work. But just like all of his previous solo efforts this record blows. Go ahead feed his ego. Waste your money. Waste your time and ruin your stereo. Don't bother wasting fifteen cents to tell me what I should do to myself. And if you do decide to write, at least try to make it legible and literate instead of reconfirming my opinion about the Nug fans.

TED NUGENT

BENNY MARDONES "NEVER RUN NEVER HIDE" (POLYDOR) ... and never record.

PHIL RAMBOW "SHOOTING GALLERY" (CAPITOL) This guy has almost gained legendary status in the English press as being one of America's great un-recorded bright hopes. This disc rectifies the 'unrecorded' status and destroys the 'great hopes' accolades. This music is lame and ill-concocted.

Alan Ballard

PHILIP RAMBOW

BILLY SQUIER "THE TALE OF THE TAPE" (CAPITOL) Billy once led a great group called Piper. They recorded a great song called "Who's Your Boyfriend?". Billy has seen fit to rerecord that ditty on this new solo effort. Times change. Tastes change. Excuse me while I change this disc into a frisbee. I guess it was the band that keep all those Robert Plantisms under control. Without Piper Squier sounds constipated by his own image.

Dick Kranzler

BILLY SQUIER

BRAM TCHAIKOVSKY "PRESSURE" (POLYDOR) When I was in England back in 77, I had the good fortune to see The Motors at The Marque. Bram was in that band at the time and the musical pace they set live was blistering. They followed that up with a great first album but then Bram was booted out and The Motors ran out of real rock and roll steam. They turned into a half-backed 10cc and Bram has turned into the logical next step of that great first album and live show. His band runs on the same electric jangle of nerves and enthusiasm that marked early Moby Grape music. The vocals bear a double-edged slash that sidesteps harmony in favor of frenzy. Guitar sounds buzz and twist all over the place and the songs fling out classy rock images with just enough hooks to keep you humming. I have a feeling that given the right exposure Bram could become at least as popular as The Police. He shares that same commercial, yet crazy, knack.

BRAM TCHAIKOVSKY

TONIO K. "AMERIKA" (ARISTA) This guy looks like one of the Grass Roots. He sounds like a cross between The Ramones and John Kay of Steppenwolf. It is quite fitting that two of the songs contain the word 'crazy' in the title. This guy is truly demented. Strangely enough, it works. The record came with a self-penned bio that revealed absolutely nothing about the man. Music such as this bears up under that forced element of mystery. Most times when someone is referred to as living in a vacuum, it means that their existence seems totally unaffected. In Tonio K.'s instance, the vacuum is a Hoover and the rug is that dirty delight of Rock.

10cc "LOOK HEAR?" (WARNERS) ... but don't bother listening.

TONIO K.

THE UNDERTONES "HYPNOTISED" (SIRE) Sometimes I really think there should be a law requiring bands to do at least one cover song per album. It always gives you such a good idea of where they are coming from and just how original their sound is. "Under The Boardwalk" does just that for The Undertones. This boardwalk is not that far down the beach in Rockaway just one blanket away from The Ramones. The Undertones are truly England's answer to The Ramones. They work at the same speed. Their songs have the same gobs of fun and one of them even looks a bit like Dee Dee. It seems like only last month I was reviewing "Jimmy Jimmy" from their first great album and already The Undertones are progressing beyond that with "My Perfect Cousin", "More Songs About Chocolate And Girls", "There Goes Norman" and just about every other song on this stupendous record. In the old days of WPIX (New York's great departed radio station) this disc would have been receiving tons of airplay. These young lads (they still live at home with their parents) are almost a generation younger than The Clash but musically they are right up there and, in fact, share none of the jaded pretensions that sometimes slip into Clash sounds.

Besides, any record that sends me back to my old Drifters and Ben E. King albums deserves a good cheer.

THE GREG KIHN BAND "CLASS HOUSE ROCK" (BESERKLEY) How embarrassing. The best thing on this record is a cover of "For Your Love" and "Night After Night" both sung by bass player Steve Wright. Kihn comes off sounding too much like a popified Bruce Springsteen glorifying roadside dreams, movie themes ("The Man Who Shot Libety Valance") and nurd eroticisms ("The Only Dance There Is"). Kihn can but this record doesn't and a group re-evaluation is certainly in order. What once sounded so fresh can no longer stand up to the tough new competition.□ JAMES SPINA

SACRED SONG SOLO SUCCESS

Three years after it was recorded with producer Robert Fripp, Daryl Hall's solo album, *Sacred Songs*, has been released. "Lots of people wrote to RCA," said Daryl, "and that helped bring it out of the vault. I guess one of the reasons that we had trouble releasing it before, was that it was ahead of its time. A lot has gone down musically in the past three years, and it seems more contemporary now than it did then. It's almost like mainstream new music."

In 1977, "Rich Girl" was a hit, there was a great deal of disco, and, added Daryl, "The term 'new wave' hadn't even been coined yet. It was still punk rock music, and some people thought I sounded like David Bowie on this album — which I don't see at all — because there was nothing to compare it to, that was the only category they could put it in. It seems like a silly comparison but that's actually what some people said."

Sitting in NYC's S.I.R. Studio, where Hall & Oates were rehearsing for an upcoming tour, Daryl said working with Fripp was "real easy" because he was a friend. "It was very spontaneous and intuitive," he added. "I have an intuitive musical relationship with John (Oates), but things tend to be more structured. With Robert, I'd have the songs written, but the arrangements would just happen. And since then, I've been doing that more with John, so it preceded a new way of working with him.

"It also gave me a greater sense of freedom and I remembered just how easy it is to record without certain expectations put on you. Nobody was expecting this album and I had nothing to live up to so it made things a lot easier."

Even though he recorded the album three years ago, Daryl still feels comfortable with it. "I had the rare opportunity of being able to forget about it for a year and a half and not even listen to it," he said, "so when I came back to it I had a certain kind of objectivity that I didn't have before. It's like listening to somebody else.

"Musically I forgot about it but it bothered me that it wasn't released. Robert and I never let it slide — it was really us against the company and we constantly kept pushing people to listen to it."

As for the obvious comparisons between his solo album and Hall & Oates projects, Daryl said, "I assumed that people would say it's different, but I disregard comparisons — good or bad. Just the fact that it is different, you can't compare it."

Daryl said he's always been interested in New York groups, such as the now defunct, Television. "I think the longer I've been away from Philadelphia, the more I get away from my teenage roots, which was the R&B soul thing, and that's fine because I never wanted to be categorized as just that. We're not a pop, R&B band, and I didn't like it when people thought of us as only that."

Daryl thinks the changes in the music business over the past few years have forced everyone to be more flexible. "Those who weren't able to be flexible just had to stop," he said. "We were very flexible — we went from playing huge halls to doing a club tour."□

"...I remembered just how easy it is to record without certain expectations put on you. Nobody was expecting this album and I had nothing to live up to do it made things a lot easier."

$6.95 BLONDIE STORY

Now it can be told, the details we've all waited for: how Deborah Harry, a lower-middle-class girl from a little town in New Jersey (How little, Lester? Three inches? A foot high?) became lead singer and centerpiece of Blondie (Is that like being a centerspread, Les? Is Steven Tyler also a centerpiece of Aerosmith, for instance?), and all for only $6.95 in Blondie the book, written by Lester Bangs and gotten to the bookstores by Fireside Books/Simon & Schuster, the same people who discovered that rock fans could read (even if we have to move our lips a little) by selling us all that book on Bruce Springsteen. Anyway, we can't fault Lester for the press release sent out to announce Blondie the book, after all, people who print books aren't the same people who buy Blondie the records. But Fireside, the book company, *has* gotten a little carried away with it all, with lines like "Blondie (the book) explores the rise to international fame of the group who skyrocketed from the basements of Queens to the top of the charts." The basements of Queen? Come on, men and women of the publishing industry, give us a break, and get Lester his royalties on time, and we promise not to wait until Blondie the book gets to Publishers Clearing House before buying our ten copies. They also dream of houses in Connecticut within commuting distance of New York, who only stop and pander to the poor rock fan. But at least in this case the author is legit, and the trees the paper is made from are legit, so what can we tell you to do but save up seven bucks and help out a worthy cause.□

ROCK ACTION

CAPTION **We've heard of potheads, but we've never actually seen one! Wait a minute, let's start this caption again. This photo of Devo arrived rather anonymously on our desk so we don't know if the boys have a) gotten new haircuts. b) this is the real dry look. c) borrowed these cowboy hats from Kraftwerk. d) none of the above.**

JOURNEY SAYS NEW YORK KNOCKS THE ROCK

By Deane Zimmerman

"There's a lot of pressure, a lot of responsibility and a lot of fast moving, and without everybody being strong, individually and as a group, we couldn't survive."

When Journey is on the road, a normal night's sleep for bassist Ross Valory is usually about four or five hours. Since this interview took place after one of their rare days off, Ross — the man many consider to be the funniest member of the band, had had a whopping eight hours of shut-eye which meant he was really in top form.

Calling from Utica, New York, one month into their major U.S. tour which is breaking it wide open for the group, Valory talked about the fabulous response they've received. "We're strong in every city except for New York," said Ross. "And that's their problem. The way I see it is, New York has seen it all, they *dare* you to entertain them, to do something different. It's a harder audience, which is understandable, because New York is a center of culture. We've been in there several times and done some good shows, but it's not really worth going in there again until they really want us."

Journey's biographical material describes Valory as a native Californian whose introduction to music was classical piano and guitar. He also has a background in jazz, Dixieland, barbershop quarter and stand-up comedy. He got into rock and roll when a friend in school who knew of Ross' membership in a symphonic band suggested that he go out and rent a bass guitar and join the local high school group. So he did.

His credits include San Francisco's Frumious Bandersnatch and The Steve Miller Band before forming Journey with Neal Schon and manager Herbie Herbert.

For many years Journey suffered an identity problem, but with their increased popularity, they're no longer getting lost in the shuffle. "Everyone knew the music and everyone knew the name," said Ross, "but they had no connection between the name Journey and the music they were hearing on the radio for years. Now people have put the things together and recognize not only that we've been around for a long time but that there's something to it. Something to see and hear.

"One of the problems we faced in the beginning was the fact that we were ahead of our time musically," he continued, "and the radio was not ready for our material. Now, on *Departure* (their 7th lp), we're doing rock ballads like we were seven years ago, but all of a sudden it's become acceptable."

The release of *Departure*, and the subsequent tour, was a real turning point in Journey's career. "This is our year," said Ross. "Even before we began our tour the record reflected that, not only in basic economics, but in the way it's been received as music. Then, once we hit the road, things have been cooking right along. We've gone in to places where we've never been before and have done really well, gone to places where we've been before and done even better. We've been setting attendance records, T-shirt records... So it does reflect a change — another step up the ladder, if not a couple or three.

"One of the problems we faced in the beginning was the fact that we were ahead of our time musically and the radio was not ready for our material."

After a few weeks rehearsal and a month on the road, the band has gotten used to their new multi-level stage designed for this tour. "The new stage is great," says Valory. "There's lots of room everywhere and the lighting system which we've just built for the show really accentuates the stage and brings out the best of everyone. There's also a different configuration of people — now Neal is stage left and I'm stage right and of course Steve Perry is still stage center but the rear stage, which is raised another two feet, holds the drums and keyboards. It's also a different setup of equipment because there are

Gary Gershoff

Neal Schon (left) and Steve Smith backstage before the show.

practically no speakers on the stage. Most of them are underneath. At first it was a little difficult but once we got into it we found it to be really good."

Talking about the album, Ross said, "It reflects more of who we are onstage in a live setting. *Departure* has more real time recordings on it, meaning the bass, drums, piano, lead and rhythm guitars, and in some cases the work vocal from the original recording are all still there which means that almost everyone is doing it at the same time. That is the difference: we're able to retain what we did from the top — there's less production, less overdubs, it's more live and is a better representation of our feeling, our musical image and our sound."

Fans of Journey's top-notch energetic show will be happy to hear that the tour is being recorded for a live album (the group's first), which is set for a Christmas release. It will be, said Ross, "Live, live — with as little tampering as is necessary."

As for his hopes, dreams, and aspirations, Ross had this to say: "As a group we have reached them and have only to continue to hold together and not drop the ball. This means personally, businesswise, musically and creatively. We have nothing to complain about and nothing to do but get on with it."

Journey is a band comprised of musicians who have, among other attributes, the right amount of ego. "There's a lot of pressure, a lot of responsibility and a lot of fast moving," said Ross, "and without everybody being strong, individually and as a group, we couldn't survive. Those of us who had too strong an ego are not with us. Those of us who didn't have enough of an ego are not with us either. I think one of the main reasons we've been able to hold together is that we put friendship first. In the end, whatever the conflict may be, musical or personal, we surrender to the whole.

"It's hard having all chiefs and no braves. I volunteered to be a brave a long time ago and now I'm a chief again. I took a back seat voluntarily but now there's the opportunity for everything to be straight across — in fact, it demands that everything be straight across in order for us to survive as a group, as a unit.

"As an individual I've made certain sacrifices musically. I've waited and comprised for the whole, as we all have, to get it to work. And now I have the opportunity and privilege to do the things I've waited to do."

One such thing is the video movie Ross has been taping for the past year. "I was sitting in Denny's in Oklahoma City with a friend of mine and I said 'Let's make a movie' and we've been making a movie ever since," said Valory. "I hope to be done with it, or at least with my first edition, in a month or so.

"I'm the first person to film Journey — inside and out, upside down and sideways," he continued. "That includes documentation of the group's workings on tour but also gets into a new creative area of humor and catalogue of jokes and schtick that we've been accumulating for seven years. I've attempted to recreate it on tape as well as to tape such things as comedy of commercials, TV and movie parodies, original storylines, special interviews, and true life adventures." So far it's a home movie but we might see it flashing across the TV screen someday. The emphasis is on *might:* Valory says that he has no definite plans for it at the moment and is quite happy to keep it that way so as to keep it untainted and unrestricted by a future audience. "It's for me and us," he said, "the people who participated in it, until I'm done with it."

Some sixteen years after he formed Journey, Ross says "Look at me now," and admits he feels like a rock and roll veteran. "A veteran of the '60's, a survivor of the '70's, because it was a difficult time — not only for the industry, but for most people in many ways. It was the beginning of all sorts of recessions, it reflected the Viet Nam war and the shift of money and investments. It was the beginning of the vinyl shortage, the oil shortage, the results of everything that happened in the 1960's. To make it through the 1970's, for a band that's been together for seven years, and held together and to be arriving at its heyday in 1980 —I think that's really saying something.

"We started the group in 1973. It was a ridiculous time in terms of economics, or even the music business alone, to start a business — let alone to last as long as we have, and we've been running on our own steam. We've been out on the road for seven years. I took my first vacation this last August and stayed home, doing things I don't normally do. I stayed home with my wife and my cat and went on hikes, watched TV, and went to movies and just relaxed.

"It was the first time I'd been able to do that in five or six years."□

FRIPP STILL ON TRIP TO '81

The League Of Gentlemen: Johnny Too-Bad, Robert Fripp, Sara Lee and Barry Andrews.

Robert Fripp continues his drive to 1981 which began last year with the release of an album and the announcement of Frippertronics. Now Fripp has another album in the stores, described as 'the first double album to be recorded on one disc' and called *God Save The Queen/ Under Heavy Manners.*

Along for the marathon drive to 81 these days are not only Fripp himself but a new band he's just formed called The League Of Gentlemen, a name used by Fripp for the very first band he was ever in, back in the early 1960's. The League Of Gentlemen includes ex-XTC keyboardist Barry Andrews, Sara Lee on bass, and Johnny Too-Bad on drums. The LOG makes its debut at Nimegen, Holland, then will tour the U.K. and Europe before coming to the U.S. (by plane, one presumes, since it is a long drive) for dates that will include NYC and points south and west.

LED ZEP TOUR EUROPE

Back out on tour...

In their first series of concerts since they made their 'come-back' last August before 200,000 fans at Knebworth in England last August, Led Zeppelin have set out across Europe to do a series of shows. The band hasn't played in Europe in seven years (last Eurotour was the spring of 1973). This tour takes them to dates in Austria, Germany, Switzerland, Holland, and Belgium with major concerts in cities like Brussels, Rotterdam, Vienna, and Berlin. As yet there is no word of when the band will have a follow-up to last August's *In Through The Out Door* lp, or when a U.S. tour will be set.

ROCK ROMANCE

Bob Matheu

"A lot of new groups think what we're doing looks pretty easy, but man, there are so many little things that you can't even *begin* to translate — it's just stuff that you pick up along the way."

"After the high-energy thing fizzled out in 1971, Detroit wasn't really happening as far as rock and roll," said the Romantics' Jimmy Marinos, "and I guess the rockers felt pretty much in the minority. But we stuck with it.

"We've been playing since we were about 12, but not together. Mike (Skill) and I were always starting bands that would break up for one reason or another, and Wally (Palmer) and Rich (Cole) had pretty much the same history.

"A lot of new groups think what we're doing looks pretty easy, but man, there are so many little things that you can't even *begin* to translate — it's just stuff that you pick up along the way. We're still learning a hell of a lot."

Talking about the success the group is having with their first Nemporer lp and major U.S. tour, Jimmy said: "I didn't really envision it this way. You have a dream: when I was 13 the British invasion was really hitting and I'd look at those guys and think that by the time I was 18 I'd be up there. But it didn't happen when I was 18, it didn't happen when I was 21. I guess it's different now than it used to be, it's more competitive, but if you're good and you're determined you'll succeed."□

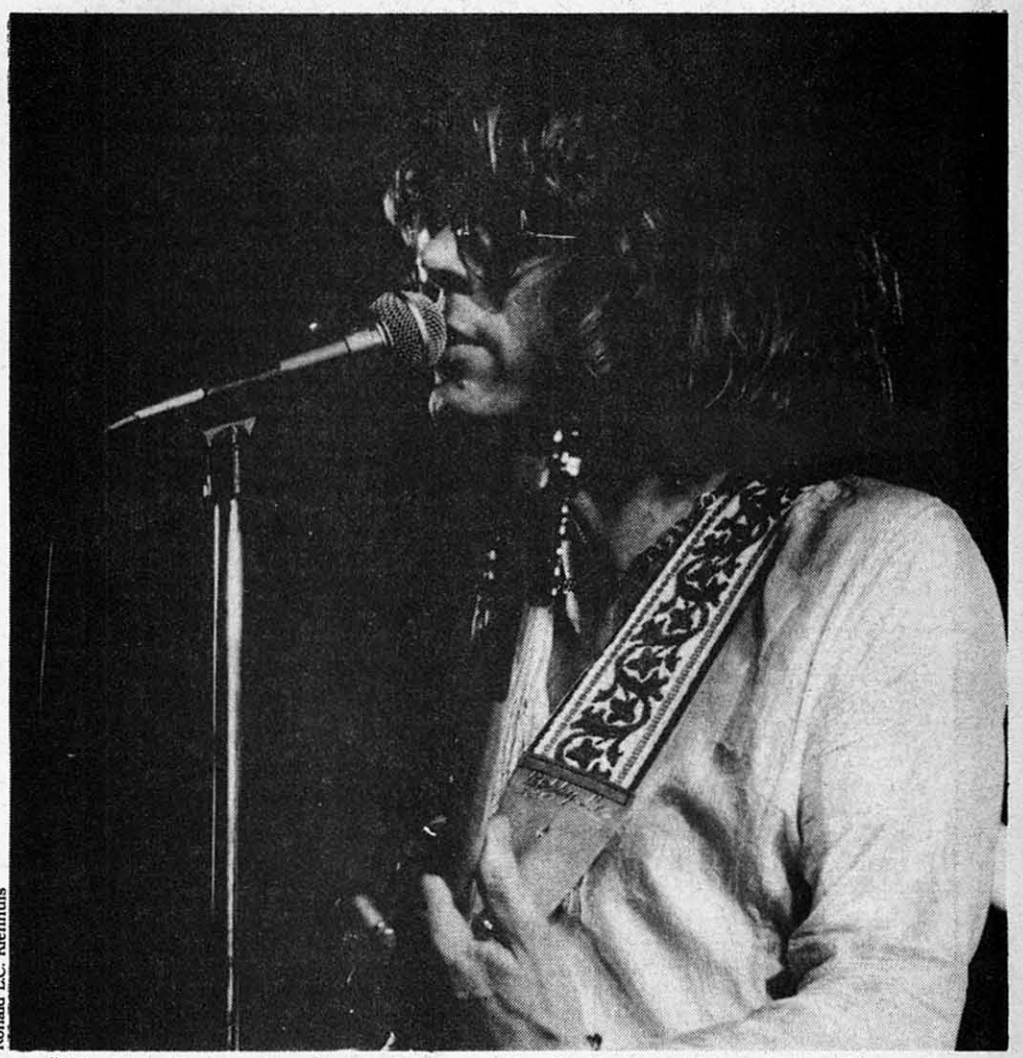
ROCK ACTION

Bob Gruen

CAPTION **A dressing room somewhere in Queens, N.Y., finds David Johansen and Dee Dee Ramone relaxing after Dee Dee joined David and his band onstage for a well-deserved encore. DJ, by the way, is hard at work on songs for his upcoming third solo lp and has disbanded his group in anticipation of putting a new powerhouse band together once the lp is finished.**

WHERE DOES HE GO FROM HERE

And Is It Far?



Ronald L.C. Kienhuis

"I finally had to get off my butt and do something. I had a bad night at poker, so I jumped on a plane and just came here."

By Lisa Robinson

This winter Kevin Ayers came to New York City from the tiny village of Deya, Mallorca, where he claims to have been hiding for the past few years. Kevin, who has always been one of the more interesting musical personalities, stands six feet tall, is devastatingly charming, and has a reputation first as a rake — then as an eccentric decadent who would rather lie around and drink white wine in the South of France than make records. (Who wouldn't?).

Widely regarded as one of the more avant garde, eclectic rock and rollers, Kevin's music combines the very best of melody and drama. He writes and sings songs with a kind of Ray Davies wit, and a style that has strongly influenced Brian Eno. It was about time he got here.

"I finally had to get off my butt and do something," Kevin said as he prepared for a series of New York shows that would bring him the attention he deserves here. "I had a bad night at poker, so I jumped on a plane and just came here. I'm optimistic about getting a record deal here, but the machinations of the record industry really are more cutthroat than in Europe."

(In Europe, Kevin is on EMI Records, but he's available for the U.S., and someone should snap him up any minute.)

Kevin hadn't performed live in the U.S. since he was with the Soft Machine thirteen years ago, and played in New York with the rhythm section of VHF (Rich Teeter, Donnie Nossov and Bruce Brody), and Ollie Halsall — the guitarist who's played on nearly all of Kevin's albums.

"I'm doing pretty much what I've always done," Kevin said, "taking the best stuff off each album, and I have eleven to choose from. I really had no idea whether the kids here know me or not, and it's frightening and intriguing at the same time."

One of the ways that audiences in the U.S. do know Kevin is from the legendary *June 1, 1974* album: the one recorded (at London's Rainbow Theater on June 1, 1974) by Island Records. That concert (and record) was a magical event that combined the highly original talents of some of the English rock scene's most eccentric personalities: Ayers, John Cale, Nico, Brian Eno, Mike Oldfield and Robert Wyatt. "I'd like to be involved in another one here," said Kevin. "Especially in New York, which seems to me to be the most lively and receptive place for such an event right now."

(Among the musicians Kevin approached about this while in New York were John Cale, David Johansen, and the Talking Heads — all that's needed now is for someone to organize it. With all of the recent commercial involvement in rock and roll — Hall and Oates/Carefree gum; Debbie Harry/Murjani jeans — this would be a good opportunity for some company to support a prestigious rock event.)

While in New York, Kevin did manage to see a lot of the local bands, but admitted, "Of course, I'm probably a bit out of date, but I'm not madly impressed. I don't like being shouted at — I'm still old school melodic."□

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GUITARS and AMPS:

JIMMY CRESPO

Aerosmith's new guitarist, Jimmy Crespo, is, in his own words, "a tinkerer of guitars." "I could have a billion guitars," he said. "Right now I have about 12 here, and I keep a whole batch in different places.

"I love Stratocasters," he continued, "and I tinker the shit out of them. When I tour I don't take too many, I keep most of my heavy vintage ones in a home base some place safe. I took about 10 guitars on the last tour: a few Stratocasters — a couple that Neal, my guitar man, made up for me that are really nice and a B.C. Rich that B.C. Rich sent me which is beautiful. It's white and I put a couple of pickups on it. I also took some DeMarzios which I use as my main guitars. With the amps that we're using, the Stratocasters squeal too much so I use them mostly for sound. It's more like a synthesizer to me onstage. I also use Les Pauls — it depends. I go through moods."

Talking about special effects, Jimmy said, "I like effects, I *love* effects, but just echo. I like that in the studio, natural tape echo, and sometimes flanging but not too much because everything gets mushy after awhile and then I don't get off on it.

"Raw energy — that's the way I look at it. If a song needs some kind of enhancement effect then you do it, but if you get carried away where it becomes noticeable, then it's a drag — it's not music."

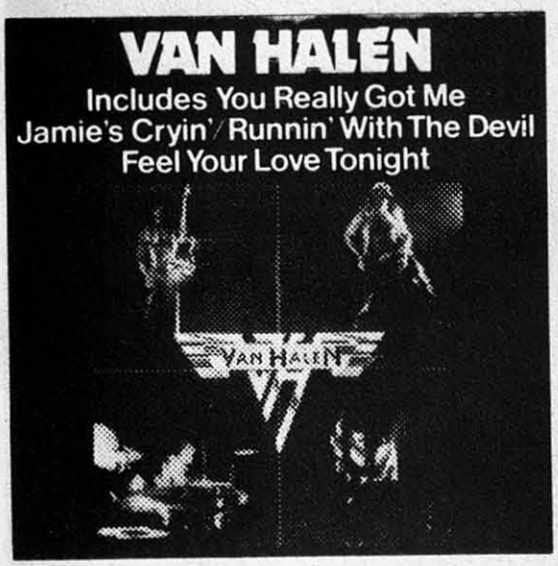
As for amps, Crespo said, "I used Musicman amps on tour that our crew chief rebuilt and they're great. They just don't break down and they sound really good. In the studio I use whatever sounds good for the track. It could be Fenders — preferably an old Fender amp and my old Marshall that I've always used. But it could be anything; Mesa Boogies, anything. It could even be a Magnatone, Silvertone, anything that sounds good."□

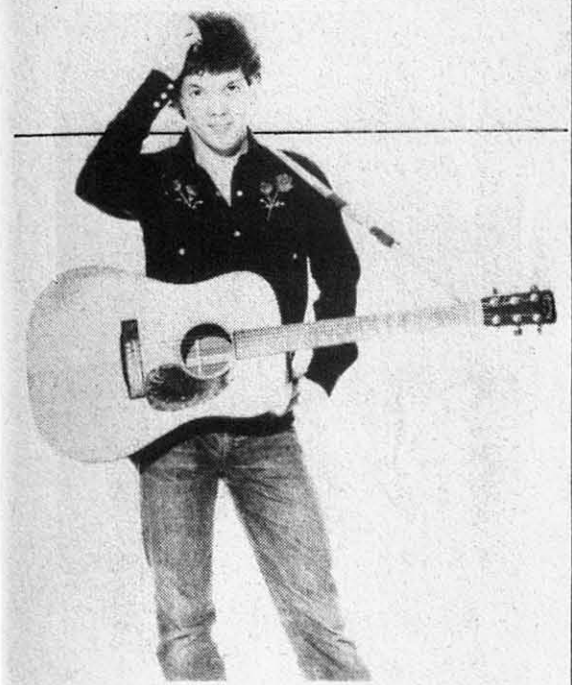
Ron Pownall

STEVE FORBERT

Guitars: "Right now I'm playing a 1963 red Stratocaster which I bought from Steve Burgh. He has a nice guitar collection and every now and then he'll let one go. I got a terrific old Gibson that's on the back of the first record jacket — it's a 1949 Gibson Southern Jumbo and it's my prize possession. I've got a little Martin, it's a

Albums
VAN HALEN, (BSK 3075), 2/10/78
VAN HALEN II, (HS 3312), 3/23/79
WOMEN AND CHILDREN FIRST, (HS 3415), 3/26/80





Double-0 18 I bought in Jackson, Miss. in 1972. That's my companion. I came to NYC with it and that guitar has seen some interesting times. I used to sing in the street with that one. And I just bought a 1961 Martin D-18, and I recently got a 1963 Gibson ES-330.

"I use the Gibson when I record — I don't like to take it around on tour because it's old and fragile and I really love it."

Amps: "I'm using a Fender Super Reverb — it's an amp I got in 1968 when I was a kid. I bought it in Meridian, Miss. and it's still with me. It's doing the job."□

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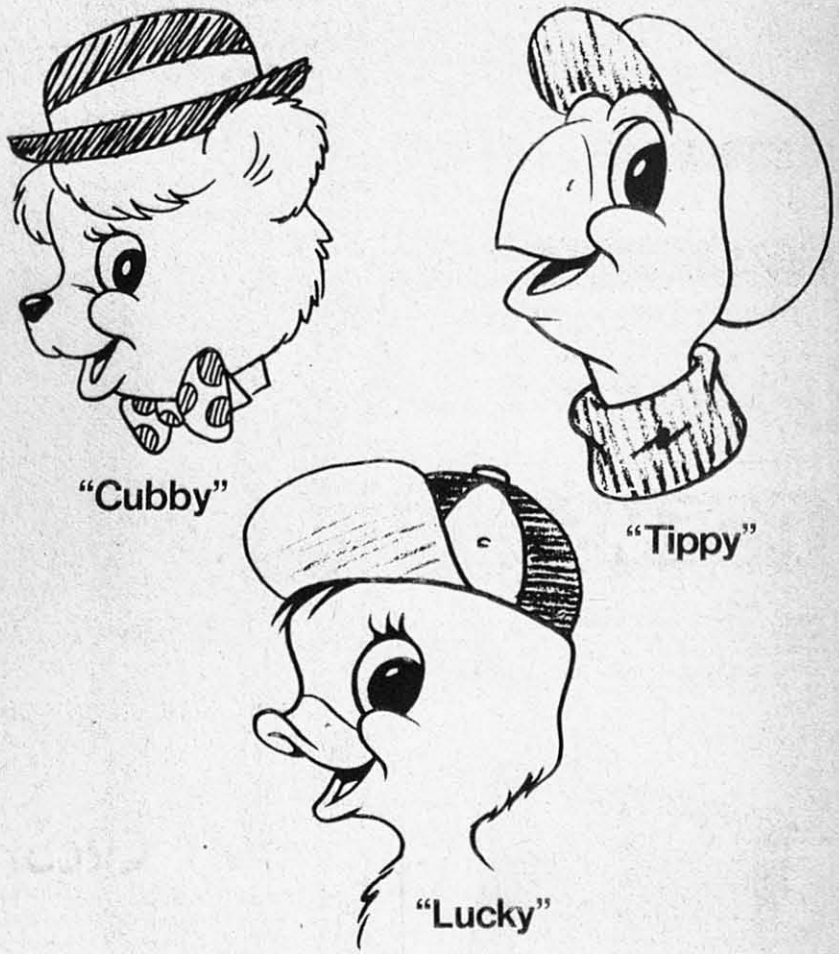

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SLICK'S PARADOX

"Starship is a loose operation," said Grace Slick. "It's considered a family in the San Francisco hippie sense, and no one gets fired. I should have been fired for my behavior; if I worked in a bank I would have been fired, but in rock and roll if you act like a sap, so what, it's good publicity.

"It was hard for me to work within that loose framework," she continued. "I have to know what time the plane leaves, I have to know a couple of months in advance what train I'm going to be on."

Grace was in New York City, enthusiastically promoting her biography ("Grace Slick, The Biography," written by Barbara Rowes), and first solo album, *Dreams*, which not surprisingly entered the charts with a bullet and leapt into the top thirty. The album was produced by Ron Frangipane and took three months to record. Since Grace recorded in New York where studio costs are a lot higher, *Dreams* cost more to make than it would have had she recorded on the West coast, but money isn't everything.

"California studios have saunas in them and girls waiting for the sessions to be over," laughed Grace. "In New York, the studios are just that; there are microphones and a recording studio. You're lucky if you can get a cup of coffee out of the machine. You go in there and you make music, and I like that."

After fronting a band for fifteen years, Grace enjoyed working with some of New York's top studio musicians, including Scott Zito (who assisted Frangipane in selecting musicians), Neil Jason, Allen Schwartzberg, Jim Malin, Sal Ditroia, Ed Walsh, George Widenius, and Joe D'Elia. "It was really fun because you've got the whole roster of N.Y. studio musicians to choose from," she said. "There's a cliquish, fraternity thing about a band — if it's not a band it stinks — but I thought working with studio musicians was neat because everyone contributes and you get new input on every song. And it was so organized."

No newcomer to recording, nevertheless Grace admitted to being nervous when she began making the album she humorously says, "Takes the same warped personality you've known before and puts colors on it.

"This is a little different," said Grace, "the finger is all in one place rather than spread out. It's a paradox; I wanted it but I was scared of it."

Grace calls her musical style "aggressive and loud." "There's more self-assurance there than anything else, if you're talking about live performance, all I do is assume I belong there and that's mainly what getting on a stage is. Spencer Tracy once said 'Study your lines and don't bump into the furniture', and that's about what it is. I practice the songs and I don't have any furniture...

"I don't think of myself necessarily as a singer," she continued. "I think Barbra Streisand and Linda Rondstadt are singers. I have a limited range and I can't sing high softly, I can only sing high loud — the machinery doesn't do it, so I have to work my way around it. I can't do certain things, I never could. Performer? I don't know what to call myself. I'm definitely a songwriter, there are five of my songs on that album so I know I'm a songwriter."

Despite her commitment to a solo career, Grace had second thoughts about leaving the Starship before she heard the practice sessions for their *Freedom At Point Zero* lp. "I went to hear what they were doing with Mickey Thomas," she said, "I went to Kantner's house to the practice room and for a solid week I sat on the stairs listening to how great they sounded. I didn't think they needed another person — there wasn't any point in my going back.

"It really had become a mess," she continued. "On the way to Lorelei, Germany we were in a private railroad car and I was watching everybody for about three hours. The sound guy thought the light guy was a nut and the light guy thought the lead guitarist was crazy, the lead guitarist didn't like the way the sound system worked... It went on and on.

"It had been building up to that but the fact that you get in a compact situation, like a train, where you're all together in three cars and everyone's moving from car to car made it obvious what everybody thought about each other. Things were just getting out of hand and I just couldn't see any other way beside removing myself because you can't change fifty people, you can only change yourself.

"I think they needed something like that; for Marty and me to get out, or for some shift — like an earthquake — that wakes everybody up. And I think that shift helped everyone.

"As far as being #1 on the charts, none of us are, but at least everybody is feeling a good deal better than they did in 1977."□

"I should have been fired for my behavior; if I worked in a bank I would have been fired, but in rock and roll if you act like a sap, so what, it's good publicity."

ROCK ACTION

Bob Gruen

CAPTION

If Debby Harry and Chris Stein are giving Joe Strummer directions, somebody's in trouble. Or maybe they're just pointing out the pitfalls of being a rock star. Or maybe they're pointing the way to the Palladium stage from the dressing room? Whatever they're doing, it looks to us like a certain Mr. B. Bob is taking it all in from the doorway.

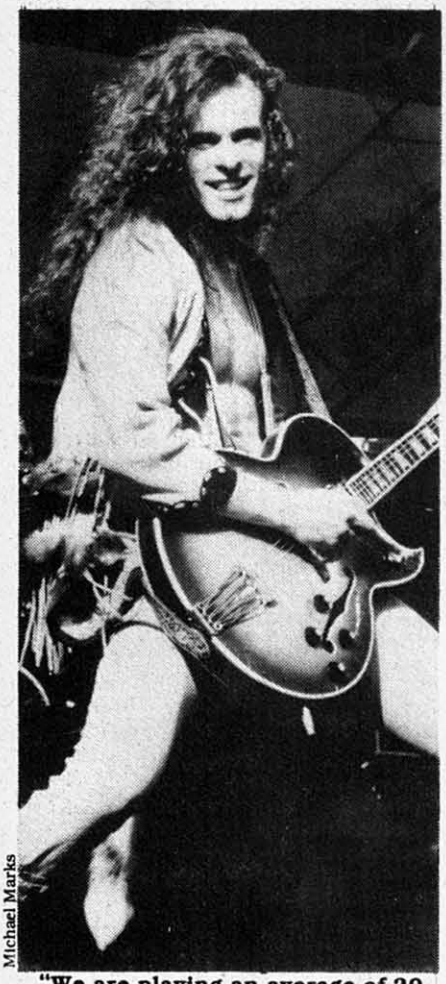
THE TED NUGENT STORY

By TED NUGENT

There I was just a young white boy in Detroit. I started playing guitar when I was about 6 or 7 years old. I got some acoustic guitar from my aunt. I was highly impressed by Ricky Nelson and Elvis Presley (seen him on TV), James Brown songs on the radio.

It took a hold of the boy, started developing his brain. I took about two years of guitar lessons in Detroit at the Royal School of Music. Learned the basics and fundamentals and got into the boogie-woogie and honky tonk.

Did my first professional performance at the age of 10 at the Detroit State Fair Grounds for the Polish Arts Festival. I was



Michael Marks

"We are playing an average of 20 dates per month in June, July and September. And I do believe I'm approaching my prime.

a sensation. I had my first band that year called the Royal High Boys. We played in and around Detroit and Windsor, Canada. And by the time I was twelve I started a band called the Lourds. We swept the Detroit scene in the inception of the intensities which Detroit maintains today. By the time I was fourteen years old, we played at the brand new facility called Cobo Hall; opened up the concert for the Supremes and the Beau Brummels. A great impact on the boy. I was getting less white all the time.

I had the Lourds throughout Detroit. Was preparing to sign a record contract when my parents moved to Chicago, and I reluctantly went along. Started the Amboy Dukes in 1965. By the time I graduated from high school in 1967, we had taken over the entire Chicago rock & roll club scene. Upon graduating in 1967, I returned to Detroit, and after corresponding with certain managers from the Detroit area, we recorded in late '67 and released on the Mainstream Label, the *Amboy Dukes*, with the song "Baby, Please Don't Go" on it. We had basically taken over the Detroit scene like we had the Chicago scene.

We played constantly. At this point we were already booked by DMA Booking Agency out of Detroit with Dave Leone and Nick Caris. I had no home to speak of. The band lived in a little place together, and we played 300 plus nights a year.

In 1968 we recorded "Journey To The Center Of The Mind"; it became a top ten single — internationally. Not bad. Started expanding our tours throughout the midwest, in the south, in the near southwest, in the near northeast. In 1969 we recorded *Migration* and continued the road cruise. By this time I was upset enough with Mainstream Records to back out of that contract (having very little artistic control). We hooked up with Breakout Management in Long Island with Phil Bacile, who handled the Vanilla Fudge. Signed a contract with Polydor Records and released *Marriage On The Rocks/Rock Bottom* after recording it for about a three or four month period with Eddie Kramer.

In 1971 we recorded a live concert in Detroit. Released the album *Survival Of The Fittest*. By this time, I was nauseated with Polydor and backed out of that deal, not gracefully.

In 1972 I was approached by Lou Futterman. He saw the potential. We signed with Discreet Records in 1972 and released *Call Of The Wild*.

In 1973 recorded and released *Tooth, Fang & Claw*, at which time Mainstream Records began re-releasing compilations of old product, an album called *Doctor Sling Shot And The Best Of The Original Amboy Dukes* featuring the "Nuge."

In Europe they began releasing a compilation called *Journeys* and *Migrations*. All this time we continued touring between 200 and 300 nights a year to the point where I became upset with the job that Discreet Records was doing, at which time Lou Futterman had Tom Werman from Epic Records come up and listen to us, at IIT in Chicago.

Tom Werman was a real rock & roller. He and I talked at length. Signed with Epic Records in 1975. Released the *Ted Nugent* album. Signed with Leber & Krebs Management Agency in New York. Began touring all throughout the United States. Went to Europe. In 1976 recorded *Free For All;* 1977 recorded and released *Cat Scratch Fever*, at which time all three went platinum. 1978 recorded *Double Live Gonzo;* it went platinum. 1979 recorded *Weekend Warriors;* it went platinum. Recorded and released *State Of Shock*. In 1980 we are recording *Scream Dream* album, preparing to release upon the world the "Almighty Wango Tango." I'm becoming involved with four-wheel drive races. The 1980 tour is the most intense since 1974-1975.

(INTERRUPTION: Ted Nugent's little boy asks, "Daddy, what are you talking on?" Ted Nugent answers his little son's question, "Well, I'm trying to tell the world about a modern phenomenon known as Daddy. Okay! You want to help me?")

"Did my first professional performance at the age of 10 at the Detroit State Fair Grounds for the Polish Art Festival. I was a sensation."

Okay! So any how, the 1980 tour is a phenomenon of modern times. We are doing in excess of 150 dates. We are playing 26 cities in April alone. We are playing an average of 20 dates per month in June, July and September. And I do believe I'm approaching my prime. And there's plenty more where that came from. I crave it.

BACKGROUND
Born: Henry Ford Hospital, Detroit, Michigan, December 13, 1948.
Lived in Detroit — 1948-1965,
Chicago suburbs — 1965-1967,
Back to Detroit — 1967-present.

GROUPS
Royal Highboys — 1960-1961.
The Lourds — 1962-1964.
The Amboy Dukes — 1964-1970.
Ted Nugent and the Amboy Dukes — 1970-1975.
Ted Nugent — 1975-Infinity..... □

New Dreams For Old Dept.

ELTON J. AND BERNIE T. ARE UP TO THIS, THAT, AND THE OTHER

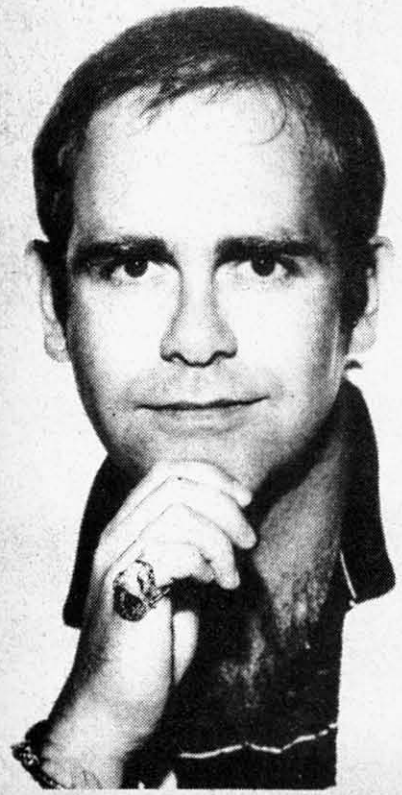
Not only have Elton John (he writes the music) and Bernie Taupin (he writes the words) been reunited after their split three years ago, but they've written a song about it for Elton's new album. The album is titled *21 At 33*, the song is called "Two Rooms At The End Of The World" which has been termed 'a moving account of their reunion as a songwriting team after three years apart' and contains verses like 'Through a mutual agreement, we got that aching feeling/To look up one another one more time.

"When we decided to temporarily go our separate ways," says Taupin, "it wasn't a bitter parting, as many people thought. It was meant as a breather and gave us the opportunity to collaborate with other artists whose work we admired."

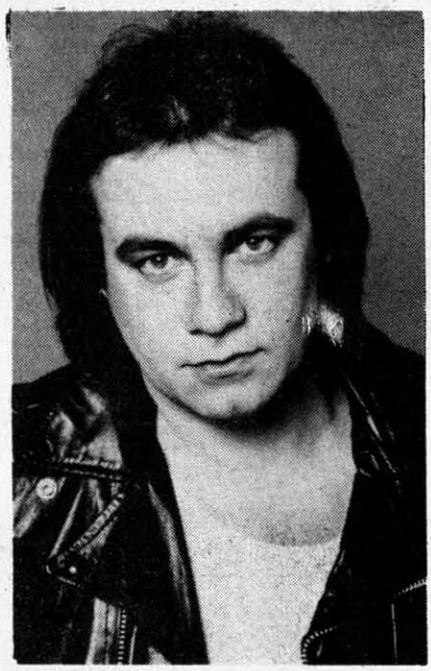
Elton and Taupin have co-written eight songs together. They did this in a songwriting session in the South of France. All eight of the songs have been recorded by Elton, but only three of them ("Chasing The Crown", "White Lady White Powder", and "Two Rooms") will be included on Elton's new album. The rest will be included on the next Elton album to follow *21 At 33*.

Besides his reunion with Elton, Taupin has been busy on several other fronts. As a lyricist he's also written a song with Mike Chapman (Knack, Blondie producer) which Chapman will have Cher sing. "Chapman writes in only a few chords and we wrote this one in five minutes. What a relief!" comments Taupin. As a singer-songwriter he's recorded his own album, *He Who Rides The Tiger*. For this album he worked with Dennis Tufano (former lead singer of The Buckinghams) who he met in a bar in Hollywood. Says Taupin of this alliance, "Working with Elton is different, besides working in a more commercial format, I write the lyrics and pass them along to him. Dennis and I work together — I contribute a lot melodically and rhythmically — and it's much more challenging."

In other areas of show biz, Taupin is also busy. He and screenwriter Ian La Frenais have written two screenplays based on his past work with Elton. One is for an animated film and is called 'Captain Fantastic And The Brown Dirt Cowboy.' This cartoon has been purchased by Dick Clark and includes Elton and Taupin as animated characters on a voyage to Poptropolis, a multi-tiered city of pitfalls and promises which is symbolic of the music industry. The other project with La Frenais is the screenplay for 'Goodbye Yellow Brick Road' which borrows its title from the multi-platinum album which Elton and Bernie did in 1973. Close to twenty EJ & BT songs will be featured in the film. Says Taupin, "What we haven't done is build the story around the songs, but rather, we wrote the story and made the songs fit it."□



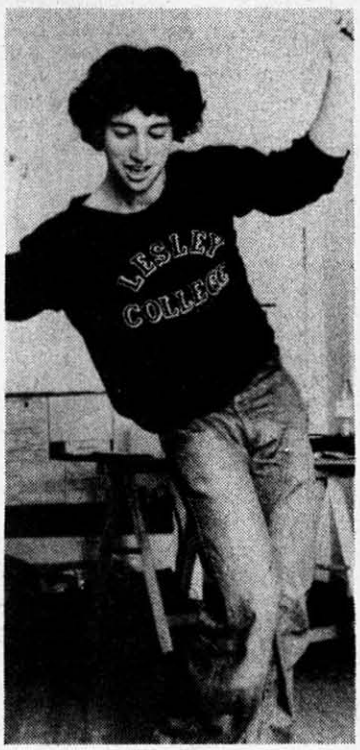
"Working with Elton is different..."



Steve Schapiro

"When we decided to temporarily go our separate ways, it wasn't a bitter parting, as many people thought. It was meant as a breather and gave us the opportunity to collaborate with other artists whose work we admired."

ROCK-ACTION



CAPTION

Hey Jonathan, you got the position right, but it is much easier with a skate board. Or maybe we misinterpret the photo? Anyway, skate or samba, this is Jonathan Richman who returned to NYC to make his first appearance in Gotham in the 1980's at Irving Plaza. Jonathan will also have a new album out soon, titled *Jonathan Richman Sings*. If you haven't smiled while listening to music recently, take a tip from us and listen to this lp. Jonathan fans will be interested to note the following comment from the boy himself, "It seems to me now that I can put songs across better *alone*. So I've returned to being a solo performer. It feels like a new beginning to me."

THE HIT PARADER INTERVIEW

MICK JAGGER / KEITH RICHARDS

How many people in rock and roll need no introduction?

by LISA ROBINSON

"What would you like? Would you like a complicated show? Or would you like it *simple*? With a *black leather jacket*? Okay? White *light*? Lots of *noise*?"

Mick: How long did you stay last night? (Discussing The Selecter at Hurrahs.)

Lisa: Too long. It was too hot.

Mick: It was so hot there. I mean I didn't have the right clothes on. You have to have no clothes on at all.

Lisa: Well, you have to wear layers. And you take them off one at a time and tie them around your waist...

Mick: Well, don't they have a coatcheck there for young ladies like you?

Lisa: I wouldn't check anything in any of those clubs. It's bad enough having to use the bathrooms.

Mick: The *bathrooms*. I went into the girls' bathroom and they said *'uh-uh'*, and then another one of them said 'okay'.

Lisa: We would start talking about clothes. What did you think about that Soho Weekly News article about heroin? Didn't you think they made it look terribly glamorous? It seemed quite irresponsible.

Mick: Yeah. Well, one of the things I was pointing out in a recent interview was that people think of heroin as a glamorous drug whereas really it's very expensive and not very good. Yet, it gets a laugh now on the Johnny Carson show. Well, I don't know if it's there yet. I don't really watch the Johnny Carson show, but do you know what I mean? Cocaine ... I'm *sure* I've seen it on the Johnny Carson show ... okay? They talk about it. So I thought there was this glamorizing of it by the magazines and TV, and that was what the danger was going to be with heroin. I made a remark that *High Times* should publish heroin prices, because they publish the prices of all these other drugs that you never see ... pills ... but not heroin, which apparently quite a lot of people take. And I said it was hypocritical, and all that bit. And then I couldn't *believe* that cover of the *Soho* when it came out — with that beautiful blond girl, and the heroin ... because it's not like that at all. And even the *inside* piece, was all about these people who could sort of *handle* it on the weekend, you know what I mean? And it isn't like that at all ... It is not a recreational drug. I don't think there is such a thing as a recreational drug, but anyway, heroin certainly isn't it. And, in order to promote this glamorous story about this drug that's now *happening* in New York, what they hang it on is, that it's cheaper than ever, it's better than ever, and it's *cheaper* than coke, and it's *better* than coke. It's insane, it's like advertising that it's cheaper than coke, so someone is going to want to run out and try it because it's cheaper ... and better ... I think it's really irresponsible. And that girl on the cover certainly didn't look as if she was *out of it* or anything. Now once one magazine does it, it'll probably now pop up in *Time* Magazine, or something.

Lisa: So, now what are you doing, now that you've finished this record?

Mick: Well, now that we've finished this record ... I dunno, really. I keep thinking about it. It's a pity I can't tell you. I can make it all up. No, we're probably going to do a short tour of Europe, in the late summer ... followed by a tour of Australia.

Lisa: Why?

Mick: Because that's where we've got to go next. And then we'll come back to America.

Lisa: But why Australia?

Mick: Well, got to, really. Because we've got to make some money. We can make, in three weeks in Australia, quite a lot of money.

Lisa: What about Japan?

Mick: We can't go to Japan.

Lisa: What about McCartney?

Mick: He didn't help, either.

Lisa: What about that?

Mick: Well, he'd been banned from Japan already.

Lisa: So what makes somebody go in there and do that?

PHOTOS BY ANNIE LEIBOVITZ

Mick: I JUST DON'T KNOW, I JUST CAN'T TELL YA. IT'S THE THING THAT WE WORRY ABOUT IN THE MUDD CLUB, OR THE U.K. CLUB, OR THE OTHER NIGHT, REMEMBER, WHEN WE WERE SITTING AROUND IN DANCETERIA? AND WE SAID, "WHAT MAKES, YOU KNOW, A GUY LIKE THAT DO SOMETHING SO *STUPID?*"

Lisa: All right, next. Now tell me, do you really want to tour? I mean, do you want to get back up on that stage again? Do you miss it?

Mick: Yes. Desperately. No, I do, yes. I really want to get up there. Whether Bill can get up there or not is another matter. He said he was going to retire, didn't he? In two years. He named the date. We've got two years to find another bass player.

Lisa: Do you feel that it's where you belong ... where you "live?" (Everyone collapses into laughter.)

Mick: No, I do want to do it, and I want to start with some smaller places, to get into it a bit. Then move on to the big ones. I don't really want to start right out in the deep end, the stadiums, it would drive me nuts. Like last time, we said we were going to play in some small places, great, and we started out in goddam hockey arenas, as our *opening gig.*

Lisa: Didn't you once tell me you didn't want to play in small places, that you were too big...

Mick: Well, you've got to do it, if there's a demand. And the business has changed since I said that. It's not that I don't think people would turn up, it's that people have gotten bored with that, and there's a lot more music going around then at the time when I said that. Whenever it was. Quite a long while ago. Probably sort of eight years ago. I bet it was. "Uh-uh", she said, flicking the ashes on the carpet. It's not my apartment, man, it belongs to the Stigwood organization. Stigwood pays for this flat. Stigwood owns this apartment and he gives it to me, for nothing.

Lisa: He does not. I know how much rent you pay.

Mick: Please say it, though. Put it in. About touring I'd like to go around the world and do a few mad things...

Lisa: What about China?

Mick: Yeah, I'd like to do that. I mean The Police just played India ... We could get really *down* there, you know, we could get *George* over ... ha-ha-ha.

Lisa: Well, in America, when would you go out, in the fall?

Mick: Yeah...

Lisa: You wouldn't do forty cities...

Mick: No, I don't think so. I'll tell you later. We can do. Or maybe not.

Lisa: How do you envision your next show?

Mick: I don't know. I might blow up in a cloud of smoke ... What would you like? Would you like a complicated show? Or would you like it *simple?* With a *black leather jacket?* Okay? White *light?* Lots of *noise?* I don't know, we can do anything we want. That's show business.

Lisa: What's kept you from being bored, though?

Mick: That's a good one. Um. I take *heroin.* I'd better buy it now while it's cheap. (Laughs.) I wasn't bored on the last tour at all, so I'm quite happy not to be bored on this one.

To be continued. In forthcoming issues, Mick talks about his future plans in films, "emotional rescue", the state of the world, and new wave music.

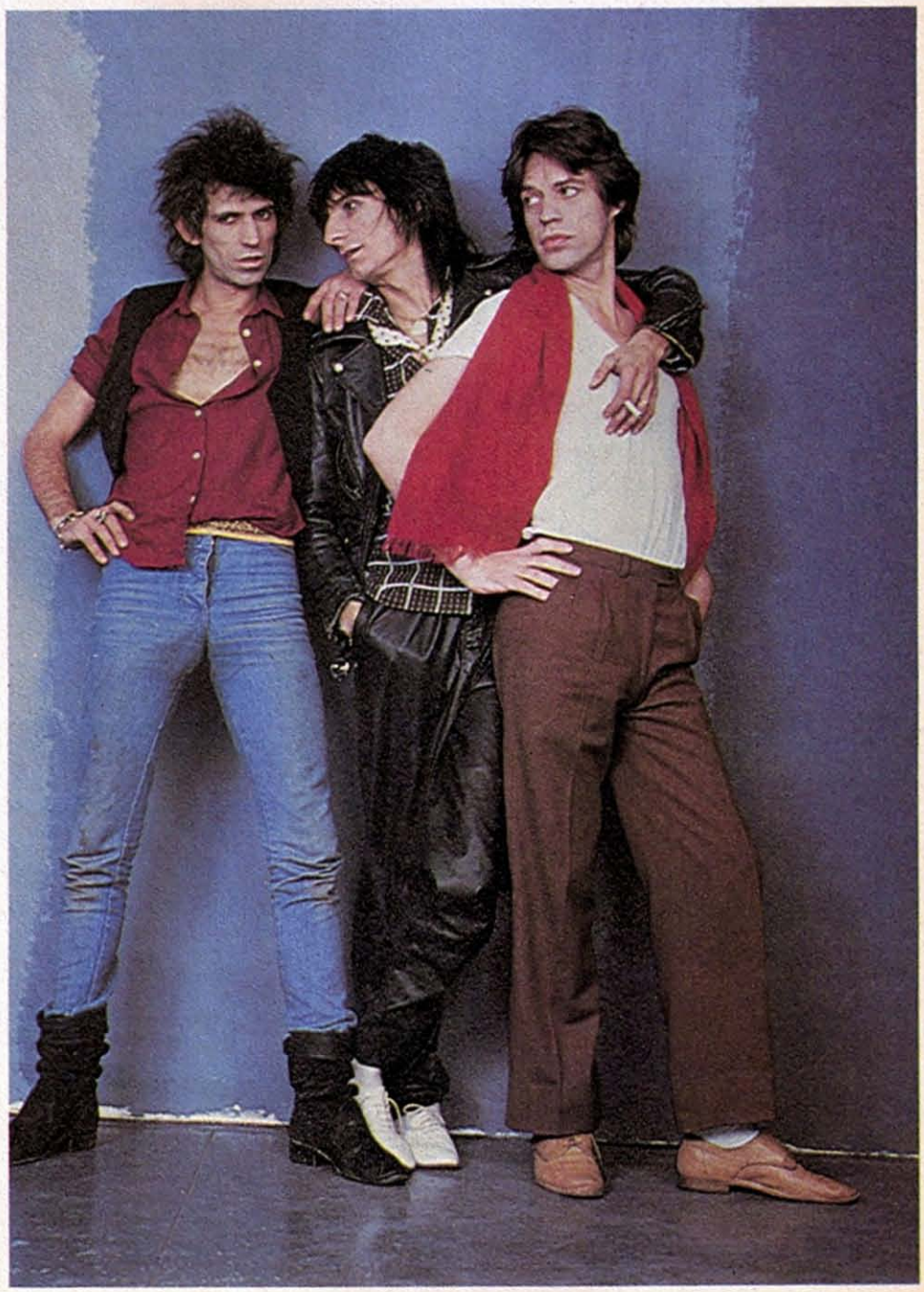
••••

Lisa: No thanks, I don't want a drink. I've been drunk for twenty seven days straight.

Keith: Ah. I've been drunk for twenty seven years straight.

Lisa: What do you mean you've just got out of the studio, you finished recording awhile back ... oh, you've been mixing...

Keith: Yes, we've been mixing ... Because we did so much stuff, I mean, we've got enough stuff for two albums and then some more left over. I'd rather have too much stuff than not enough. This time it was comparable to *Exile On Main Street*, it was so much stuff. That one we just made a double album, it felt right. But it's not double album time again. And you end up spending just as much time figuring



Keith, Ron and Mick

out what you're not going to use, it's almost as difficult as not having enough stuff — as saying, write another song. It's great to have too much, because you can always use it. There's another good album in the can.

Lisa: Why did you decide not to do a double album? Is it because of the state of the industry?

Keith: I know nothing about the state of the industry; they're all just squealing like stuffed pigs as far as I'm concerned. Because they're not making as much as they've expected to, or they've been used to, in the last few years, and they feel the pinch of it. I think they just got complacent. They got complacent and got stuck in the hole, so to speak, when they got used to being able to put out *this*, and do this amount, and they could project it into *this*, and it was easy for them and then times changed. Other circumstances changed and suddenly they're running around like 'oh my god, they're going to send me back to the A&P and I'm going to be the manager of a supermarket'.

Lisa: How have you responded to the various economic changes? Playing smaller places, for example...

Keith: Well, we started in 1978 playing smaller places — we came into New York and did only one show at the Palladium. But we didn't do that because of any consideration other than we did not want to do a tour that was just all huge places, because it doesn't help the band any, it doesn't give it any variety, it doesn't give you any chance to do anything but one thing, the same show every night. Whereas in small places it's more atmospheric, and there's a chance of it being a very good gig, because it's more *fun* to play small places, it keeps everybody on the tour from getting complacent. You know, every day and another twenty thousand seater, another ball park ... Everyone is kept on their toes this way, it's more interesting for them, for us, for the audience. That was why we did that.

Lisa: Well, you've been doing this for a long time, and you've seen a lot of things come and go, what's kept you from getting complacent?

Keith: What's stopped me from coming, and not going? The only thing I can think of is that I'm still interested in doing it. I enjoy it. If it was boring, I probably couldn't do it. If something's boring, I just put it off and not do it, and not do it, and so I don't do it. It's interesting for me to do it, I still feel that we — as a band — are doing things that are improving, amongst ourselves, and everyone else in the band is still interested. It's collective interest that keeps it going.

Lisa: Do you think everybody's as interested. Say, for example, Bill?

Keith: I can't answer for Bill ... I don't *know* ... it's ... he's a great guy, he's a great bass player, and he's part of the best rhythm section — bass and drums rhythm section I've ever heard. As far as rock and roll is concerned, one of the best ... I don't know what he wants to do, I don't know what his inner desires are ... I think he should keep his trap shut and play the bass.

Lisa: What about the Barbarians tour, did you enjoy that?

Keith: I enjoyed it very much, yes. It was doing the same sort of thing that I always do, but when I turned around it wasn't Charlie and Bill there but Zigaboo, Stanley ... and also having two or three other guys I've worked with a lot ... Bobby (Keys), Mac and Ronnie. That was good for me, because the thing about being *in the Stones*, and baby, when you're in the Stones, you're *in the Stones*, you don't get that much chance to go out on the road and play with other people, as part of another band — just to keep your hand in. That was one reason, the other was I'd do anything to help Ronnie out. It gave me some more insight, it wasn't just part of the same unit going out ... variety is the spice of life.

Lisa: Do you think there was undue pressure on you in that situation? How did you react to the criticism that Woody couldn't front a band, and that people came to see you...?

Keith: I was aware of that, but I tried to backpeddle it as much as possible. As far as I'm concerned, I was just the guitar player, and that's how I wanted to do it, and still give Woody as much support as possible onstage because he'd never fronted a band before. But there again, nor have I. It was a delicate situation, not to come on too strong, I was there to back Woody up, and that's what I tried to do.

Lisa: Do you think it's possible for you ever to really be in that situation, and just go out and — well, you could never be an anonymous rhythm guitarist — but just to back someone up in a low keyed way? To not be KEITH RICHARDS, ROLLING STONE?

Keith: Not totally no, I know what you mean, I suppose not. No one in the Stones could, unless you want to go out there sort of *disguised* as the Hunchback of Notre Dame, heavy beard, and inflatable hunch ... You've got to be aware of it, and if what you want to do is go up there and play, keep your hand in and help out, it's a matter of how you do it. If you come on upstaging everybody, then there's no bloody point in being there, because you might as well go out on the road on your own. And I have no interest in doing that at all.

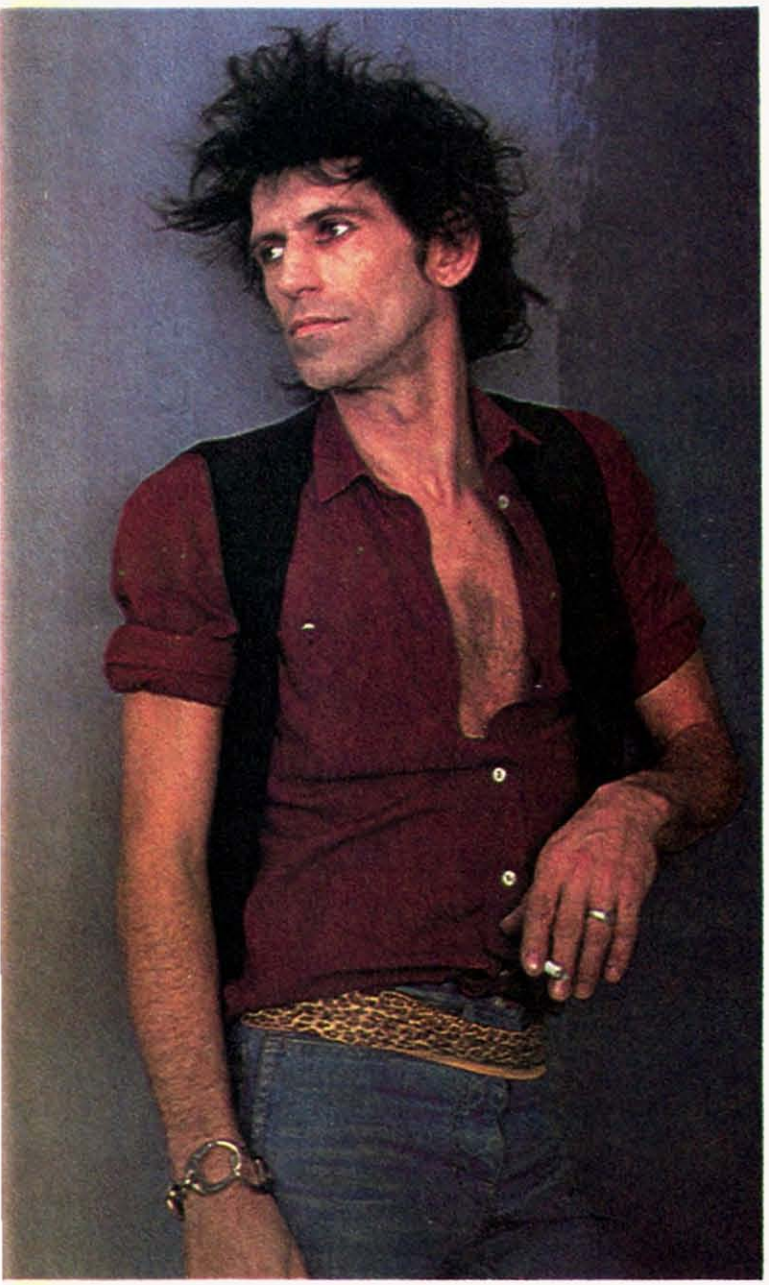
Lisa: You don't. Not ever?

Keith: Well, ever, how can I say *ever*, I ain't got a crystal ball. But not right now, it doesn't enter my mind, because what I do is what I do, and apart from it being quite enough, it's a matter of time. I don't have time to think about doing stuff on my own. I never wanted to put myself in that position of splitting myself down the middle and saying 'this is mine, I'll keep this to myself, and I'll give this to the Stones' ... it's a stupid position to put yourself in.

Lisa: There's no music that you would want to make that you can't make within this context?

Keith: I can make any music I want within this context. I'm conscious of the fact that I do not want to split myself down the middle. Of making the Stones *there*, and me *here*, in

(Continued on page 60)



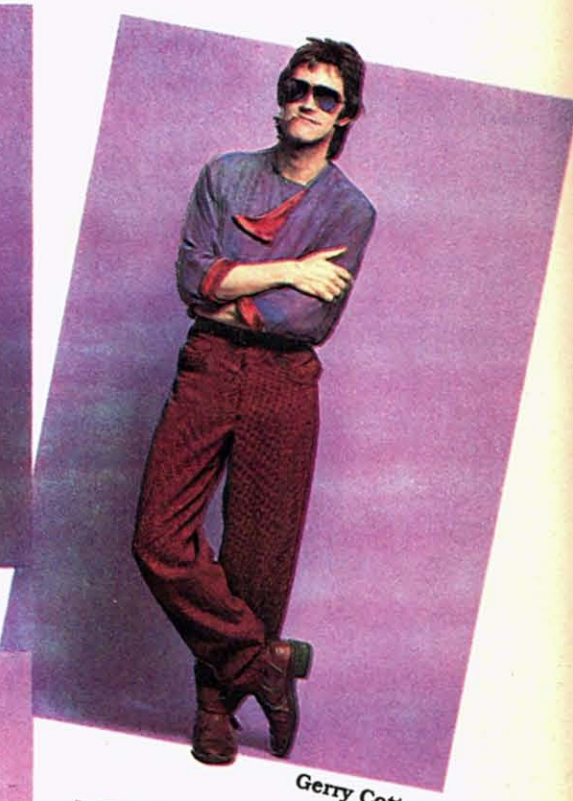
"I can make any music I want within this context, I'm conscious of the fact that I do not want to split myself down the middle. Of making the Stones *there*, and me *here*..."

During their recent cross-country concert tour The Boomtown Rats stopped off in Los Angeles for a few days that included a photo session with photographer Neil Zlozower. The results, in mauve, are here to be seen, and the band never looked better if we do say so ourselves!

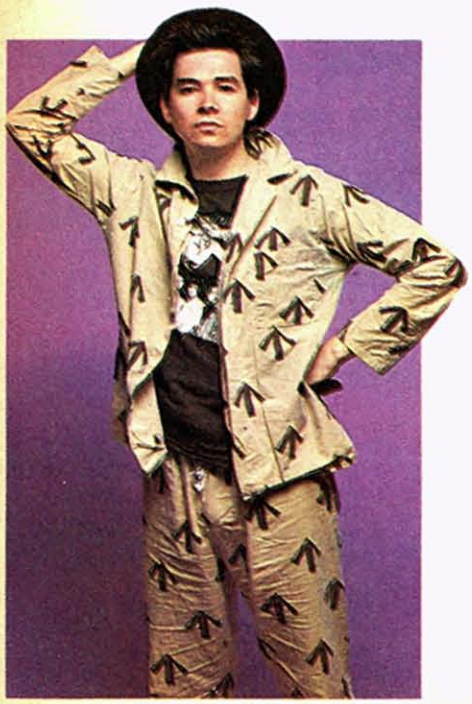
PHOTO SESSION WITH THE BOOMTOWN RATS

Gary Roberts

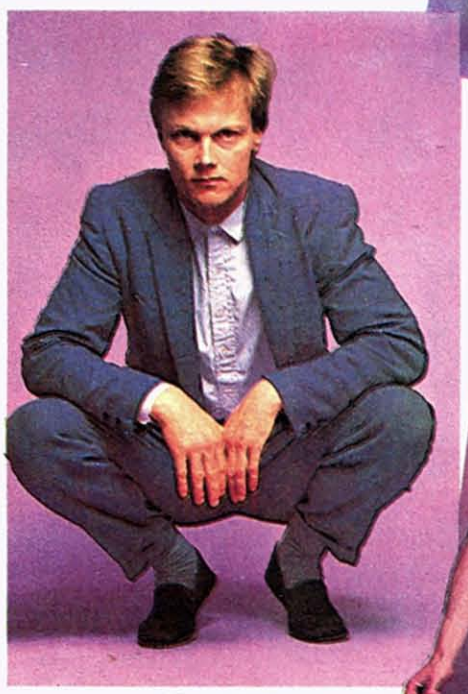
Pete Briquette



Gerry Cott



Johnnie Fingers



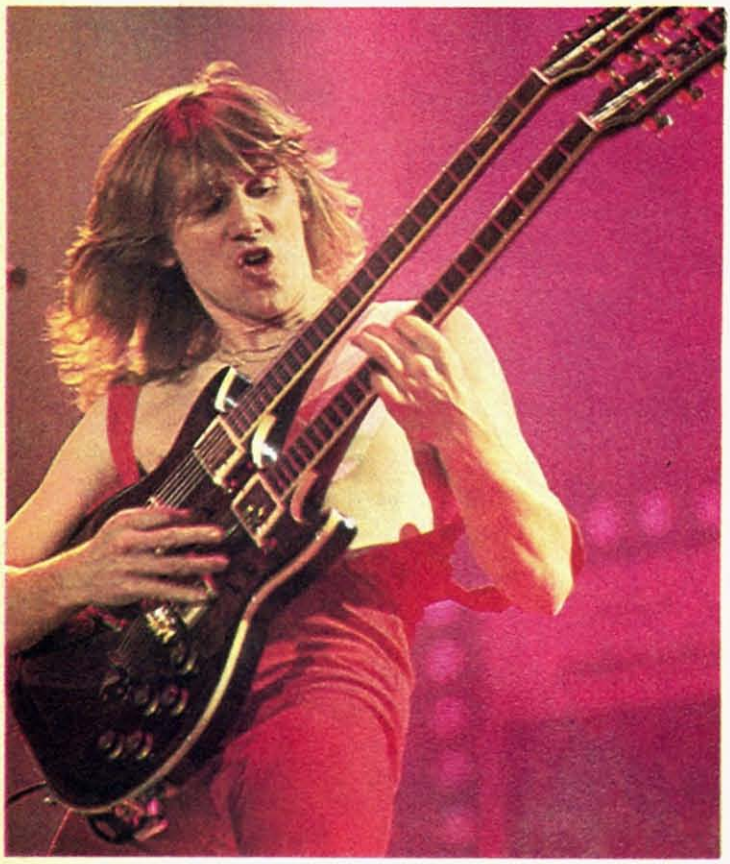
Simon Crowe

Bob Geldof

"Heavy metal seems to be a very good medium for rock and roll musicians that are interested in playing music by which they show off how well they can play."

The Triumph Of Triumph

by Dave Salmon



"I'm sort of consumed by everything related to guitar. I'm not a maniac about it or anything — I don't sleep with it — but my life tends to be very centered around it..."

Sure, it never went away, but here in San Francisco's packed Warfield Theatre, who's to say it's not back? Call it heavy metal, call it harder rock, call it the sound of armageddon and thunder and flash pots, but it's apparent that what once was will always be, and there will always be a band like Triumph (ka-boom! goes another pyrotechnic) to fill the maniacal bill.

The afternoon before the show, a little tired from a late flight from the previous night's gig, Rik Emmett sits on his bed in another hotel room like all the other hotel rooms, watching a soccer game on television and thinking about what Triumph means to him. Primarily, we begin to talk of heavy rock as a player's genre, an offshoot of rock that celebrates technical prowess and superflash, a component that is often missed in the Do It Yourself/Everybody as Musician approach that has come to light in the past few years. "Heavy metal," he says, "seems to be a very good medium for rock and roll musicians that are interested in playing music, by which they show off how well they can play. I think it'll always have a future, because people in the end are always going to want to pay their money to see a good player and good musicians, like Eddie Van Halen, or hopefully," he adds with a winning smile that emphasizes his boyishness, "Rik Emmett."

Rik has been a guitarist for most of his life, and admits to being in love with the instrument. "I'm sort of consumed by everything related to guitar. I'm not a maniac about it or anything - I don't sleep with it - but my life tends to be very centered around it, whether I'm practicing at home or playing out on the road.

"When I was around fourteen and I started playing, it was more or less a thing where I wanted to write a few songs or something. I was always the creative artistic kid, and the guitar was good for me because it combined a lot of different things. There was the physical dexterity - I sketch and I draw, plus it gave me an outlet to compose. When I first started to play, I wasn't into rock and roll that much. I was mainly into classical guitar, Spanish. All I had was nylon strings and I used to play coffeehouses, and around the high school. I didn't get real serious about guitar until I was eighteen.

"The thing that was good about the guitar as opposed to anything else was the portability of it, and the fact that it had

a lot more connotations to it than just playing an instrument, because it was such a social thing. From a certain point of view, it was sexual, you could use it to attract females, you could get up on stage and wail your ass off, play some hot stuff. It has that kind of ego thing to it; it's not really the same if you're a piano player, who tend to be very humble people."

Still, even attracted to the spotlight of rock, it took Rik a while to settle into his chosen field. "When I first started playing I used to listen to people like Charlie Byrd. There's this bar in Toronto called the Colonial, and I used to go down there and watch all the jazz guys - Kenny Burrell, Barney Kessel, people like that. And when I started to get into rock and roll, I used to listen to Ritchie Blackmore a lot, Jimmy Page, Hendrix and Clapton, of course, *Disraeli Gears* and *Are You Experienced*."

He doesn't concentrate on a lot of instruments, but stays pretty well within the bounds of guitar. "I played violin in high school for about five years, which is not quite like the guitar. A guitar is very easy to learn and very difficult to master. I mean, all instruments are difficult in that way, but a violin is very difficult to even start on. You don't sound good on it until you've been at it about eight years. So my violin just gathers dust, and my wife is always asking me 'why don't you play that thing I bought you!' I also have a banjo, but I mostly concentrate on the guitar, and I play a lot of different kinds. I have a nylon string, and I'll get very involved with it for a couple of weeks, and then I'll play electric, or twelve-string. It's just phases. I've got about thirty-five guitars at home, and I like to play them all."

Being left-handed, but playing righty, I wonder whether Rik ever wished he flopped the guitar the other way, like Jimi or famed Chicago bluesman Left-Hand Frank. "No, actually I think now that I play the normal way, I have an advantage over most other guitar players because I have a lot more tensile strength in my left hand, so especially for rock and roll, things like legato and hammer-ons, it easily gives me a couple of years' technique advantage over right-handed players. Although my right hand picking tends to be a little more mandolin-style than guitar purists would have it."

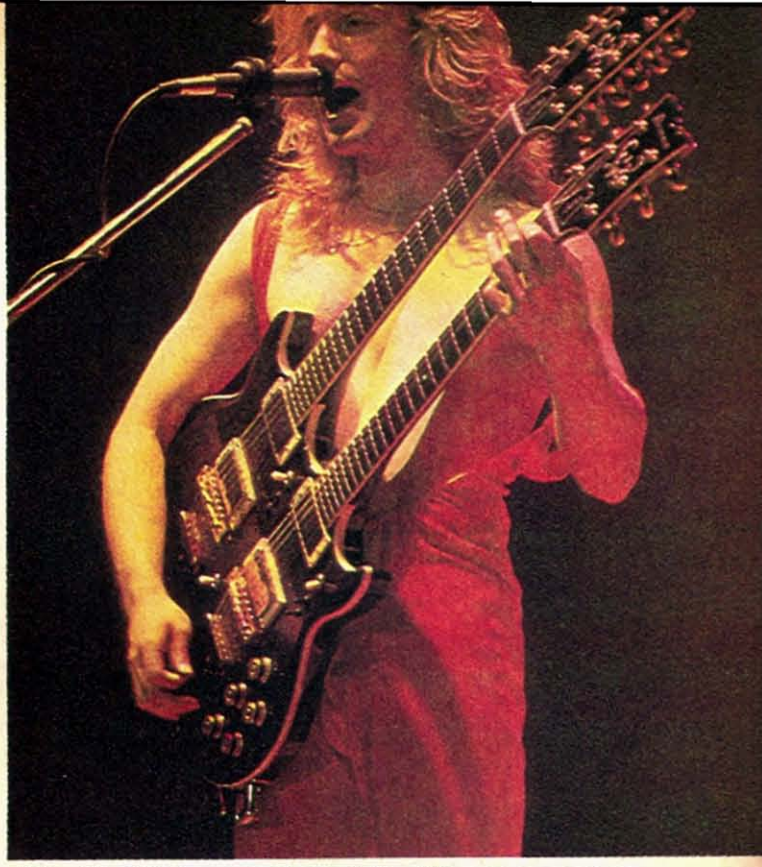
But Rik is only one-third of Triumph, and with their third album *(Progressions Of Power)* newly released (not counting their debut import-only Canadian release), something like group chemistry must be discussed. In a power trio, there are no superfluous parts, and in Triumph, bassist Mike Levine and drummer Gil "The Bird" Moore play equally important roles.

"When we're in recording," muses Rik, "it tends to break down into our component parts. Mike tends to think very much like a producer, how things are gonna sound when they're finally mixed, the best arrangement, how it might feel on the radio. Gil is very much the hard-rock, let's-bust-everybody's-balls philosophy. So he's looking to get a very live sound, and a lot of energy, and he writes his tunes like that. He brings 'em down to rehearsal and he's ready to go, pound it out. My role is more reflective, let's think about some sort of harmonies, or chord changes here, and like that.

"In a three-piece band, the bass is a very steady pulse that you have to rely on to keep everything together. The drums should be loud and driving, and the guitar has the most freedom. It's the only thing that plays harmony and melody."

But why a three piece? Doesn't Rik ever feel the need for more musicians on stage. He shrugs. "Personality wise, it seems to work the best. In the beginning, it was the least ways you'd have to split the loot. But really, that was what we wanted. Sometimes I'll admit that I miss having a rhythm guitar part that I double-track on a record, or would like to play something more intricate instead of having to compensate for the fact that I'm the only guitar on stage. But in the long run, I much prefer to be the only guitar player in a band. It's not egotistical as much as I think it's the best way for Triumph to work. My experience has proved that out ... in almost every band I've been in I've been the only guitar player."

We turn next to why so many hard rock bands seem to come out of Canada. I mention Bachman Turner Overdrive, Rush, Trooper, and a veritable metallic horde that seems to cross the border waving their amp stacks and light shows. "I do have my theories concerning this matter," grins Rik. "The music scene up north is a young, growing industry, and as such, what has established itself before as being successful is hard rock. As far as concert promoters and bar owners are concerned, that's what sells their beer the best ... and as far as musicians go, the only real big time that exists is in hard rock. There hasn't really been a progressive band, or a jazz thing out of Canada. So it's had the most exposure to the people as well. That's what they want to hear."

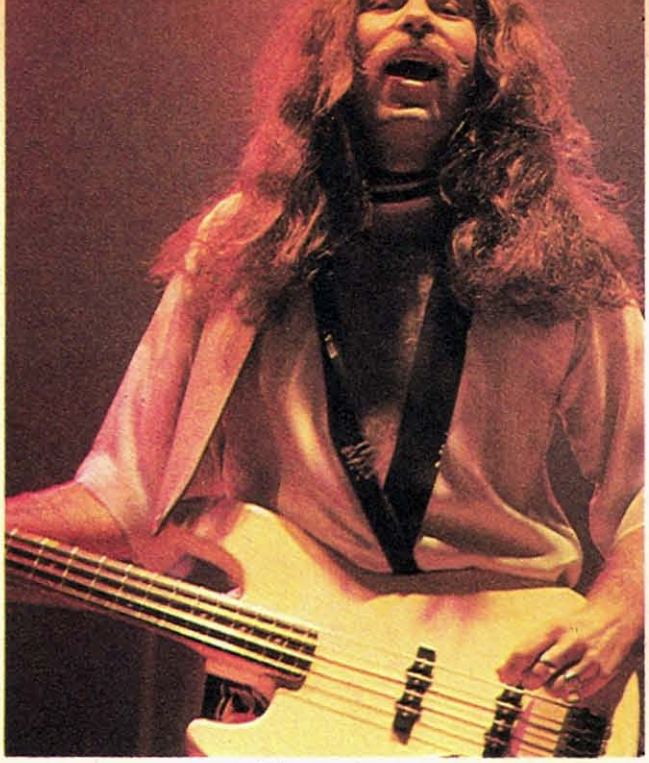


"The thing that was good about the guitar as opposed to anything else was the portability of it, and the fact that it had a lot more connotations to it than just playing an instrument, because it was such a social thing."

Obviously, the same is true for Texas, where an unknown Triumph first journeyed down from Canada and scored ... well, a Triumph. Standing ovations, several encores, and a hint of success that prompted RCA to sign them to a record deal. On their current tour, they're spending as much time in the Lonestar state as they practically spend on the entire west coast. Why?

"I don't know and I don't care. I just know that those people appreciate what we're doing and we appreciate them right back."

Could it be the effects, the mirror ball, the explosions and the strobe lights? "I think the show is important," admits



Mike Levine

Rik, "but I shy away from the word reliance, because I would kind of hate for people to think that we're that shallow. What you see coincides with the music. In fact, last night we played in Portland, and Oregon has laws about not using pyrotechnics, so we had to play without our 'pots, and it didn't seem to make any difference at all. We don't need them, but we like it, and they're a hell of a lot of fun."

I ask if they miss the bars, the one-on-one contact and the simple life of a struggling local band. "Not too much. We'll play in large halls sometimes, but more often small halls, so we get a good healthy cross-section of experiences, crowd-wise. I like to run around with the kids, and this tour we have a plexiglass riser in front of the stage with lights in it, and with my wireless guitar, I have a lot of freedom to get as close to the audience as I want. And I'd have to admit I'd much rather work for people who are paying their money to see me as opposed to those paying their money to drink beer and pick fights."

Finally, we touch on the albums. Does Rik see an evolution between each record, a document of a band growing and changing? "When we made the first album, we had only been together nine months, and I think that arrangement-wise and playing-wise, you can hear that on the record. A young band getting to know each other, and we were a little stiff and extremely cautious. By the *Game* album, everyone was comfortable, so we weren't afraid to have floating sections that we could use for interesting overdubs later. With the *Progressions Of Power* album, we made a conscious attempt to go back to what Triumph initially set out to do, which was to be a very high energy rock experience, and try and tap the fact that we had been together four years. The band is really in control of its own sound."

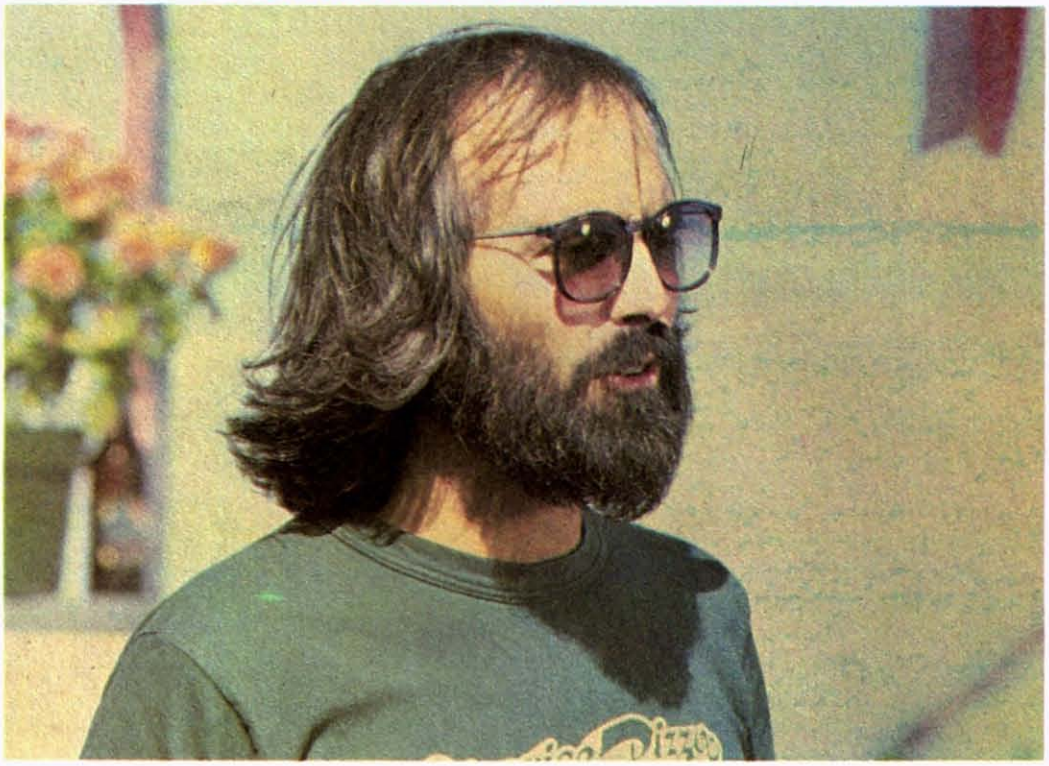
Looking around the ruins of the Warfield, as Triumph exits to cheers amid the flame and flash of World War III, *Hit Parader* nods and agrees, heading out into the suddenly silent San Francisco night.□

Why a three piece? "Personality-wise, it seems to work the best," said Rik. "In the beginning it was the least ways you'd have to split the loot. But really, that was what we wanted."

HIT PARADER

ROCK STARS GO HOLLYWOOD FOR *ROADIE*

Director Alan Rudolph Takes Us Behind The Scenes



"I'm just a regular guy from the Valley who grew up to make movies."

ROCK STAR ALICE COOPER GETS WHITE HOUSE UNIFORMS FOR HIS OWN ROADIES

Claiming that tee shirts are passe, Alice Cooper is getting his backstage road crew a brand new uniform — he's acquired a set of the famous Nixon Administration White House guards uniforms for his roadies.

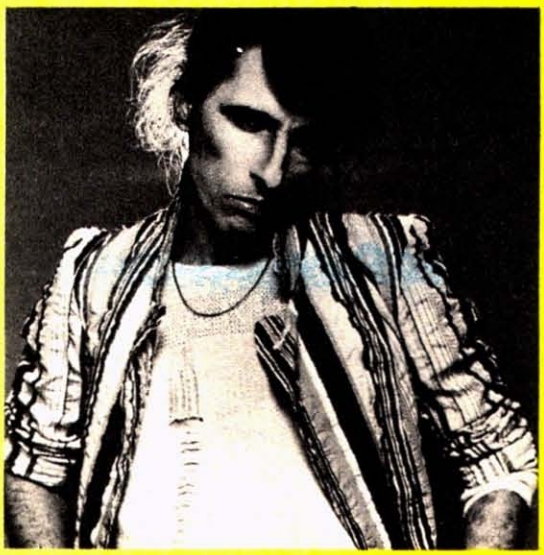
The gaudy Ruritanian white jackets with black leather caps made only one appearance in 1970 as the White House official uniform before being launched into cold storage. Iowa's Federal Surplus Division obtained a stock of them and Alice — who is an acknowledged, if oddball, Nixon buff — is getting his supply from the Division.

The official unveiling of Alice's Palace Guard uniform took place at the Greek Theatre in Los Angeles during Alice's concert there.

Says Alice: "Tve been wanting to do something special for my roadies for a long time. They are really essential to rock 'n' roll. I'm starring in a new rock comedy called 'Roadie' which is a kind of tribute to their lifestyles, and just starting a new tour ... so this seemed like the right time.

"With all this competition, I want my roadies to stand out," adds Alice. "I think tee shirts and leather jackets — the usual backstage uniform — are passe these days.

"My guys in the old Nixon uniform will add a lot of pomp to the cirumstances."



Neal Preston

"There'll be a brief period when it comes out that people will just have to adjust to what it is, because it's not a concert movie by any means. It's not a rock and roll movie predominantly in terms of music, but it's rock and roll in spirit."

The sounds bouncing off the walls in the post-production studio approximate bedlam: voices talking fast and slow, footsteps rumbling, music cutting in and out, the murmur of engineers and producers ... all part of the behind the scenes reality that will produce the cinematic illusion when *Roadie* comes to your local theater. In the center of this maelstrom of sound sits Alan Rudolph, the talented director of the *Roadie* movie who this particular morning is worrying out the various audio elements of the film in a Hollywood mixing room. The interview is set for 9 a.m., but Rudolph is quite literally up to his ears in the mix, and it isn't until a half hour later that he can sneak out of the chaos for a calm chat about what it was like to be the guiding force behind the rock and roll tour de force that *Roadie* promises to be.

Now that the footage has been shot and the editing is underway, how does Rudolph think his rock star actors compared to regular Hollywood actors? "Rock stars are irregular actors, I guess," he says with a pleasant outlook on the whole thing. "Most of them play themselves which is difficult to do for anybody. And I think they all found a sense of humor in that, which is what I think makes the picture work.

"But this is a strange experience, when most of the cast, musicians or otherwise, was brand new — or at least had only been in a few films. When your star is predominantly known as a rock star — Meat Loaf — but he's playing a totally non-rock star person, the whole approach to making the film was different than if it had been very established veteran actors.

"I don't really notice the difference, if you want to know the truth. Other than I guess I made the adjustment. I think it was probably more spontaneous. From my experience on this one, I think that the stars that played actors — Meat, Debbie Harry, and Alice Cooper — were really good, because they were funny. I mean, Meat turns in what I consider a major dramatic performance. I think when the picture comes out there'll be more discussion about Meat Loaf as an emerging actor —where has he been all these years — more than almost anything."

When a movie is made that, as far as the fans are concerned is a rock and roll movie, there's no question that in some circles it will be considered a 'rock and roll drive-in movie'. But the work that's gone into *Roadie* suggests that the producers were trying to make something more than a 'rocksploitation' film.

"Actually, our picture is very unique," says Rudolph. "There'll be a brief period when it comes out that people will just have to adjust to what it is. Because it's not a concert movie by any means. It's not a rock and roll movie predominantly in terms of music, but it's rock and roll in spirit.

"It's really about a guy from Texas who's never even heard of rock and roll who gets swept up into the whole world of rock. We've got a few filters to pass through before that makes sense to the audience because that guy is played by a rock star in real life. He's not playing the Meat Loaf that people know, he's playing a character named Travis W. Redfish who they will get to know.

(Continued on page 58)

ALICE IS ALICE IN *ROADIE*

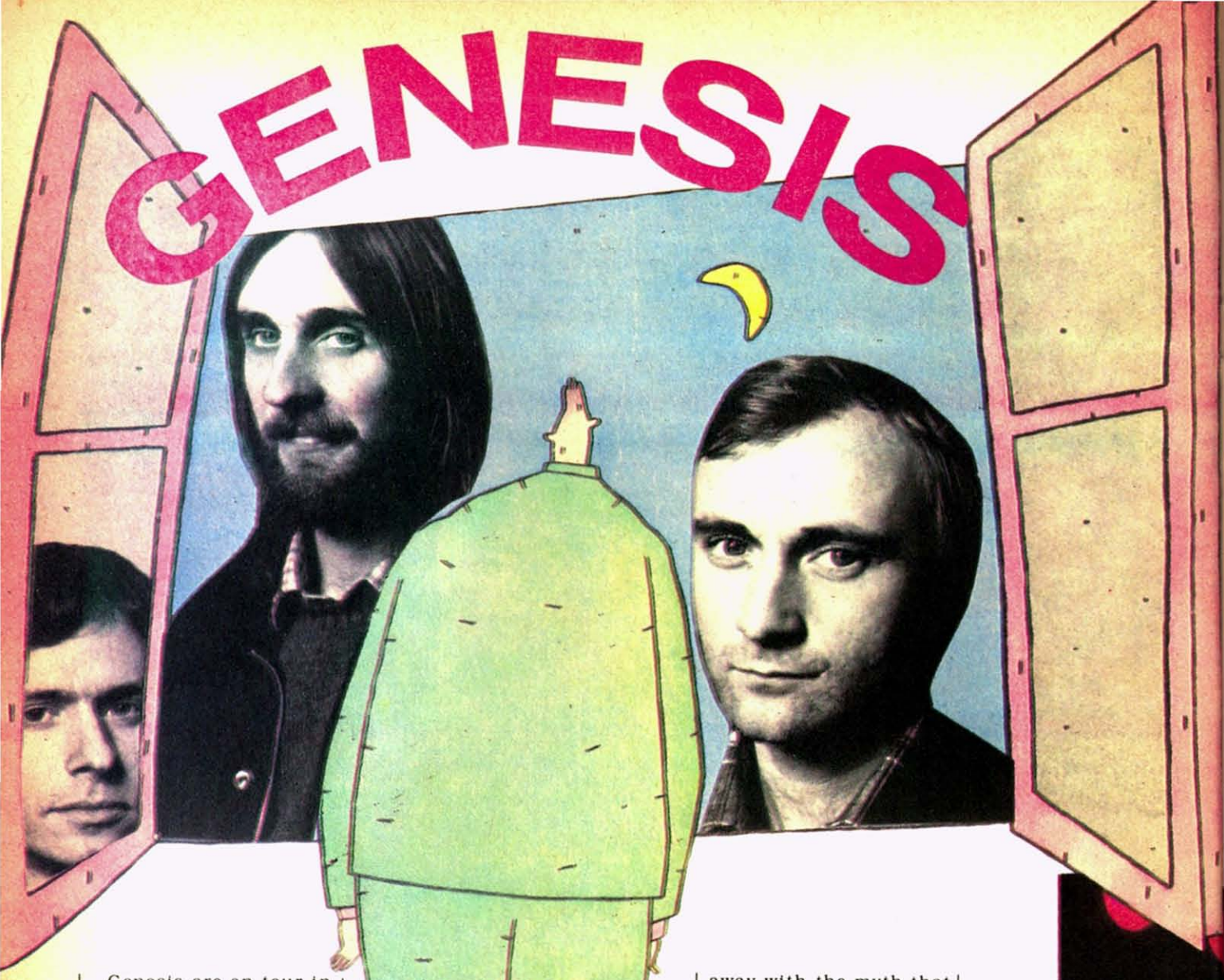
"Alice plays himself in 'Roadie', of course," says Alice Cooper about his appearance in the film, which is just one of the recent moves he's made, including his latest album — a hit — called *Flush The Fashion*.

"One day I hope to do some more acting," he adds. "I'm much more comfortable as the villain, though. I want to be the Basil Rathbone of my generation."

"I'm much more comfortable as the villain..."

Alan Rudolph on the set of "Roadie"

GENESIS



TURN IT ON AGAIN

Genesis are on tour in America again, this first time in almost two years. Although their record company and the press talk about Genesis having been away from the action for those two years, that's not quite the case as Genesis keyboardist and vocalist Tony Banks points out during an interview in his hotel room in Los Angeles. The band hasn't played in the U.S. for a couple of years, but their last concerts were in the Orient less than a year ago, and since then they've been in the studio recording their latest lp, *Duke*.

The *Duke* lp may be the one that gets Genesis the kind of attention they need in the U.S. to become as successful a band here as they are in England and Europe. For despite a great deal of success here, they have yet to break the U.S. charts wide open.

The reason *Duke* has a chance of doing this is because it is a direct, easily understood album, that does away with the myth that Genesis make complicated obscure music. Tony agrees, "We feel this album is a more direct album," he says. "I think we've had a couple of albums in the past that have been fairly accessible, which would be the last one, *Then There Were Three*, and also *A Trick Of The Tail*. But we're very pleased with this album. A lot of people have commented on the fact that it's easier to get into the first time. Which I don't think is a bad thing, you know?"

It's not that *Duke* is in any way a simple-minded album, the orchestrations and musical complexities that are Genesis are still there, it's just that the listener gets more of it on the first listen.

"We do quite a lot of the *Duke* album in the live show. We do about half an hour of it. But the show does draw on earlier material as well," says Tony. "So it's a balance of some of the slightly more complex

material with some of the more direct stuff. We do quite a lot of new stuff in the old material as well.

"For the tour we decided what we were going to do from the new album, then we try to create a balanced show playing what we want from the earlier stuff — depending on what the new stuff has to offer. The first few gigs we sort of chop and change a bit. Once we've got the show settled how we like it we keep it like that for the rest of the tour —possibly making changes for individual countries.

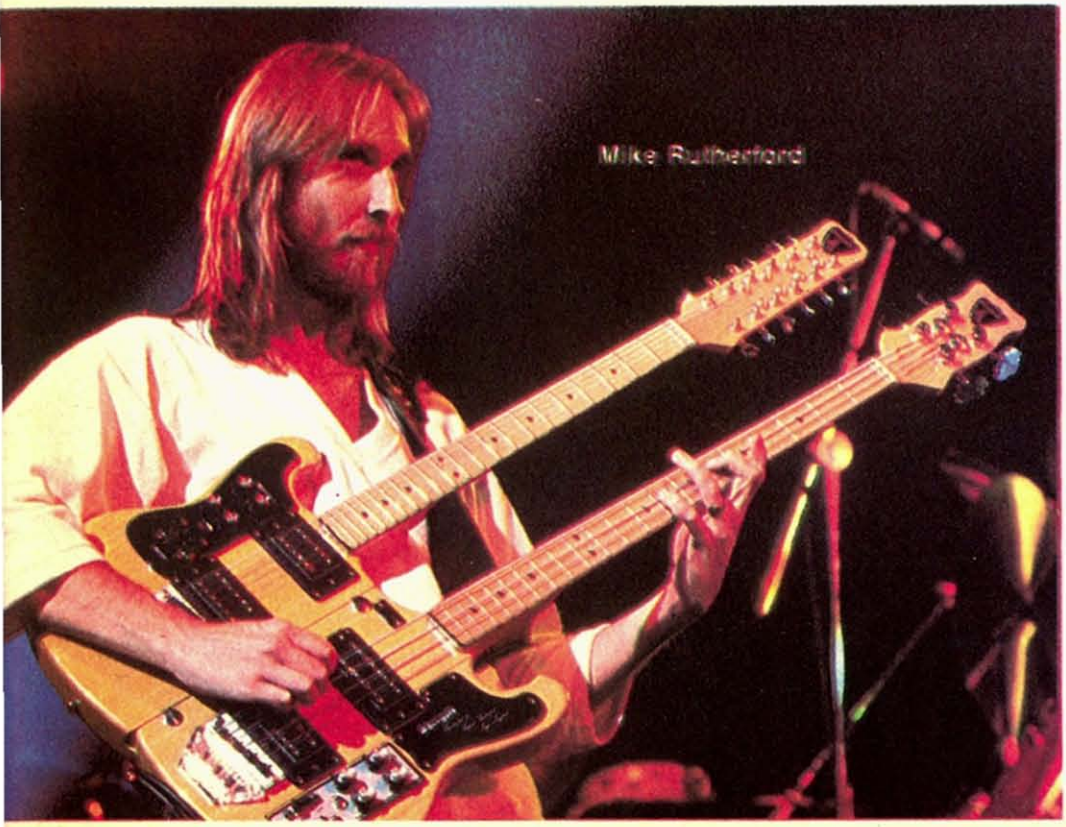
"It's always more difficult in the States to get across the soft stuff, so we kind of do a little bit less soft music over here than we do in England."

Before the U.S. tour, Genesis did an extensive tour of England, selling out concert after concert on a grueling schedule that took them to over forty different halls. "We played smaller towns as well as the big cities. We decided to go to towns that most groups tend to avoid these days because the population is much smaller. We did about forty — forty-five gigs in England. That's quite a lot to do in a country of that size. This tour is just England and North America. The first thing that's going to happen when we finish this tour is that Phil Collins (Genesis vocalist and drummer) wants to make a solo album, during which time Mike (Rutherford) and I will be writing for the next Genesis album. Hopefully we'll get round to recording that towards the end of this year, for release sometime at the beginning of next year."

"The show is a little bit simpler than in previous years. We don't have as much hardware with us. But I don't think it's any less effective."

The current Genesis show is more direct, not only in terms of the music, but in the actual manner of presentation. "The show is a little bit simpler than in previous years," explains Tony. "We don't have as much hardware with us. But I don't think it's any less effective. We make slightly more use of lights and lighting effects. Beyond that it's sort of a typical Genesis show, really, it has its ups and downs."

The band's show hasn't been toned down because of the economic crunch that makes it more expensive to put a big show on the road. "It isn't really just that," says Tony. "Because in fact, for Genesis, the actual so-called recession in the music industry hasn't really affected us very much. We've been on a steady up since we began. Maybe the up would have been bigger this year had it not been for the economic situation. But financially we're pretty sound. It's just that the problem with some of the hardware we've had in the past is just lack of reliability. It gets very frustrating when you know you're doing a show and the hardware isn't at full strength. It's better to have the most reliable show you can get together."

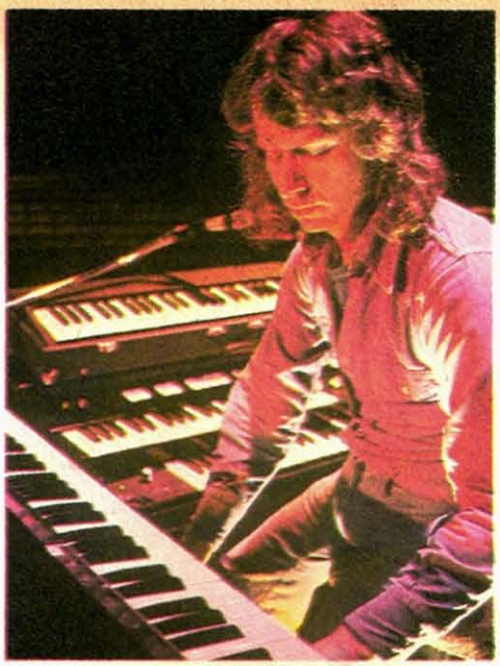


Part of the charm of Genesis is their visual sense of fantasy that goes with their music. From the earliest days, when Peter Gabriel was in the band, they have indulged in a bit of whimsy both onstage and on their album. The current *Duke* album is no exception. "In this particular case we were looking for a possible artist and we saw Lionel Koechlin's work in a graphic book in England. We got in touch with him and got him to send some more stuff out, one of which was a children's ABC which included this picture which we used on the front cover. Actually it was the letter Q in this ABC, we changed it slightly, but it's much the same as it was. The other little illustrations were ones he came up with in relation to the various songs. We've always tried to have an element of humor in the group, some of our lyrics and things. Sometimes it's not always that obvious — some people think we're being deadly serious when we're trying to be very tongue in cheek."

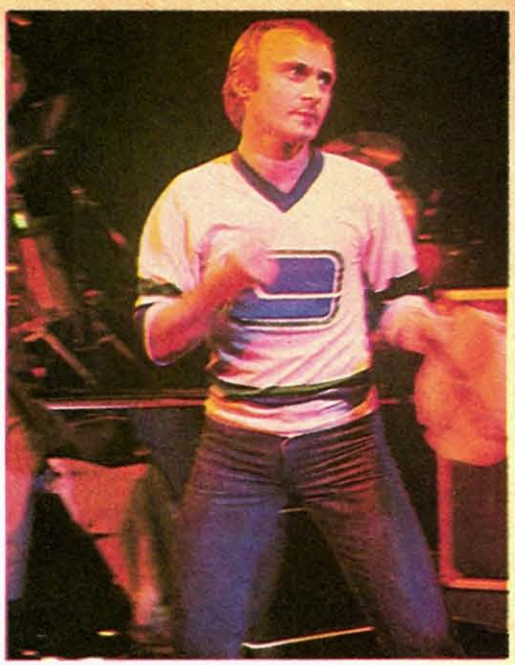
Tony's musical career goes back to the days of the late 1960's when he and Peter Gabriel were in a band called Garden Wall, and then, in January of 1967 formed Genesis with the original line-up of Banks, Gabriel, Anthony Phillips, Michael Rutherford, and Chris Stewart. As times changed, so did Genesis, not only in their line-up, but also in terms of how they related to their audience. Asked how he and the current band relate to today's music fans, Tony says, "Our audience has sort of

changed — every year I'd say we lose about a third and gain a third and a bit. There are some people who stay with us for a long, long time, but I think most — in general rock and roll audiences are very fickle. They stick with you for an album or two and that's really it.

"I think, nowadays, there's slightly less competition in the field in which we're writing, in many ways. Because so many of the new groups concentrate on a rather sort of simpler kind of music. Much of which is very, very good. But it doesn't necessarily compete with what we're doing. I think there will always be an audience for slightly more complex music, that requires a little more listening to."



Tony Banks



Phil Collins

Part of the success of Genesis the first time around was that during the early 1970's they were one of the bands who developed the musical complexities of rock and roll. Does Tony think that some of the current new bands will someday develop their straight ahead rock bashings into more sophisticated, complex sounds? "A lot of it is down to what the media kind of gets hold of and allows to expand. There are groups around at the moment that are trying to do slightly more ambitious music but it's very difficult for them to get an airing. Because there is a tendency — at least in England — for the music papers to concentrate on bands that play a certain kind of music in which simplicity is a fairly important element. Groups that try to be a little more ambitious have yet to get an airing. But I don't think it will be very long before the pendulum swings again and there will be that kind of music as well."

As for Genesis today, Tony sees it as a band who've developed continuously from the early days. "The band," he says, "from the point of view of its career, is still very much of a growing band. There's a lot more we could do in terms of the number of records we sell and things like that. I'm sure you're aware that we've never had a sort of top ten album in the States or anything. I don't particularly sort of yearn for that or anything, but it's quite fun, you know what I mean? We're quite successful enough to make a very, very healthy living out of this, particularly in Europe where we are a much bigger group. But it would also be quite fun to have an album that did very well in the States. So for us it's a continuously growing kind of thing. Audiences are still getting bigger in a lot of areas in the world, and we're still trying to sort of attack one or two new places, we went to Japan in the last batch of touring. And we'd like to continue to consider breaking into new areas. That's the thing — to try to keep it interesting, to keep the challenges going."

Duke seems to have that potential here. Was there any attempt to record an album like this for markets where if the band makes it easier for the audience they would get it faster? "It just turned out that way," says Tony. "We're hopeless at planning anything. We just make an album to please ourselves. We're interested in simpler material as well as more complex, we like both areas. we've always done simpler tracks, but they haven't been quite so strong. It's when a simple song is strong as well as being simple that you get an interesting balance. It's something we haven't done much of in the past, it just hasn't happened. The actual success, though, of an album in a place like the U.S. does depend an awful lot on whether you have a hit single, whether any of the songs on *Duke* will actually be a hit single. I have no idea. So we'll see what happens."□

Richard Robinson

Michael Putland/RETNA

"We feel this album is a more direct album ... A lot of people have commented on the fact that it's easier to get into the first time. Which I don't think is a bad thing, you know?"

Paul Cox/RETNA

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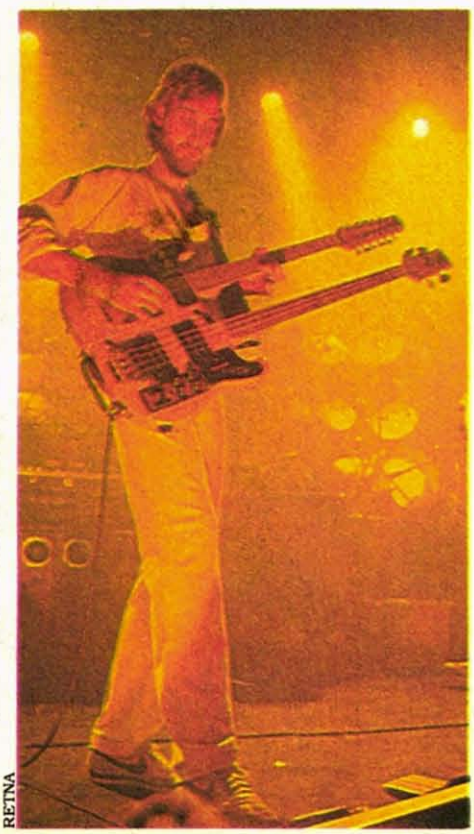

RETNA

FIREFALL'S DESPERATE FRIVOLITY

By Deane Zimmerman

"When you're opening, your job is to go out and rock 'em and sock 'em, and leave them gasping for breath. When you're headlining, your responsibility is to take them on more of a journey. To explore more of the aspects of what you do."

Firefall is Mark Andes, Jock Bartley, Larry Burnett, Michael Clarke, David Muse and Rick Roberts. After two solid gold albums and one platinum (with their fourth, *Undertow*, about to go gold), a string of hit singles ("Just Remember I Love You," "Strange Way," and the latest — "Headed For A Fall"), and numerous tours as an opening act, founder and spokesman Rick Roberts says: "We want to headline."

"When you're opening, your job is to go out and rock 'em and sock 'em, and leave them gasping for breath," he said. "When you're headlining, your responsibility is to take them on more of a journey. To explore more of the aspects of what you do. And it's more fun to take them on that journey than to rock 'em and sock 'em."

Rick formed the group as "basically a plan to get our act together," he said, "and hopefully make enough money to support ourselves in the style to which we would like to become accustomed." Since he's Firefall's main songwriter, and owns the publishing of most of the group's hits, he's achieved that goal and has bought his house in Boulder, Colorado. "But one of the things our new manager said, and I definitely agree," said Rick, "is that there was not a proper relationship between the amount of success we've had with our records and the amount of money we'd generated for ourselves, or the amount of business that we did as a concert act. All the albums are gold, the third *(Luna Sea)* is platinum and yet we're only headlining part of the time.

"Everyone works toward headlining a show but a lot of that is just based on maintaining yourself in the business," he continued. "If you don't do some sort of business you don't stay around very long, and everyone wants to pursue their career. I feel lucky 'cause I get to make a living doing something that I would be doing anyway. There's a certain inherent relationship between the more success you have and maintaining your career.

"If you're a good lawyer starting out, or you're a good plumber, you'll be able to find work because for all intents and purposes there are an infinite number of employers. Whereas on the other hand, if you're a good musician, there are maybe fifteen, twenty, or thirty employers in any one field of music that are likely to book or sign a certain kind of act. And for whatever reason there are quite possibly many situations where a very worthy talent is bypassed. Essentially you're in a situation where they can tell you no, you cannot pursue the career that you have chosen for yourself, sorry — you can't do it. Of course nobody can tell you that you can't *play* music, but if you want to be in the music *business*...

"I'm thirty years-old and sometimes we go out and play for people who are sixteen, but it's not a problem. I can't figure out why it isn't, but it's not."

"I don't know that we ever sat down and said 'Look, we want to headline'," he laughed, "but we all knew it, it's a given that we want to headline. It never needed to be discussed — we all knew that was the goal."

Calling from Los Angeles, where he was furthering his publishing career, Roberts talked about Firefall's current plans. They had been scheduled to open for Marshall Tucker Band but since that tour was cancelled after the death of MTB's bassist, Tommy Caldwell, they were getting another tour together. And even though their fourth album had been released just two months before this conversation took place, Rick said they were also planning to go back into the studio to begin working on their fifth.

"That way we could do it in little segments rather than trying to do the whole thing at one time," said Roberts. "In the past we've gone into the studio expecting to make the whole album, thought we had made the whole album, left the studio, and then had to go back in and do things over because we felt there were a few weak spots that should be shored up. So this time, rather than try and undertake the whole thing and perhaps lose focus on our vision and then feel in retrospect that we aren't totally pleased with it, we decided to do about four tunes at a time. One of the advantages of that would be to keep a fresh viewpoint throughout the making of the album."

Going out on the road between albums has given many bands a chance to test out the new material and regain some of the freshness lost in the countless hours spent in the studio. And while Rick is sure that Firefall's tours have had that effect, whether they've been aware of it or not, he feels that they haven't always used touring time to its best advantage.

"We haven't always added in our new material until after we've recorded it," he said. "We do try the new songs out, but it's usually at the last moment, before we go into the studio. It's not something that happens during the course of the natural progression of time between albums. I think there's more of a growth when you keep stretching out. At one point we were doing nothing that wasn't recorded — just the songs from the first album. As late as 1978 — with two albums out and a third one about to come out there was a period where we sunk into that morass of stagnation."

Although the group has always been involved in the production of their albums it's only on *Undertow* that they've given themselves credit. "I write the songs so it's very difficult for me to stay out of the arrangement and production," said Rick, "and the same is true for everyone." There's no particular reason why they were never listed before but according to Rick, "As you build tenure, they tend to give you a little more latitude. And Jock, who's been our liaison man with the art people since we didn't have management until recently, took it upon himself to add it in. He also added two words — desperate frivolity' — on the back of the inner sleeve at the very bottom of the lyrics. That was what I wanted to call the album, *Desperate Frivolity*, but our producer didn't know what frivolity meant," he laughed.

Prior to forming Firefall, Roberts played with the Flying Burrito Brothers. Bartley was with Zephyr and then the Gram Parsons' band, Clarke was an original member of The Byrds, and Andes was the founding member of Jo Jo Gunne. Burnett and Muse were equally strong musicians. Surprisingly, they never had a problem working out a group sound. "But there's definitely been a growth process, a melding of styles as time has gone by," said Rick, "which I'm sure counts for part of the broadening that's taken place. When we started out maybe it was more insular but we weren't aware of it. We liked the way it sounded then and we like the way it sounds now.

"The first ad that Atlantic put out was 'Don't call us a supergroup', but we never said that. The concept of a supergroup never occurred to us. We knew that we sat in a stronger position for getting signed to a contract by virtue of the fact that three or four of us had, as they say in the biz, a 'track record', but it was just a springboard to what we wanted to do, which was make record albums."

There have been times in the band's history when everyone didn't get along, but now Rick says, "Everything's peachy-keen."

"After 5½ years we get along pretty well, it's all the same guys that it was at the start and that must say something. What caused a lot of the turmoil as time went by wasn't ego, it was that we came to the band with matured musical ideas. We weren't a bunch of kids who came off the street with a consistent vision of one another, and starved together — we came from separate places. And a number of us had been through it and, by benefit of our experience, felt that we had a certain educated guess as to the way to approach something. We all thought we were doing it the right way and we all had the best interests of the band at heart but sometimes our methods were not the same."

Rick defines rock & roll as "being a kid forever and having a good time" — but adds, "It's almost as if there's somebody there, some nebulous force, saying 'Now, lookit, if you'll be a kid, if you'll keep some relationship with your youth going and if you can translate that, not only will we let you hang out and party - although rock & roll is certainly not all fun and games, it's a very hard way to make a living — if you'll do that, not only can you cruise around, but we'll give you a whole bunch of money.' The alternative is if you stop being a kid completely, not only will they not give you all the money, but they'll kick you out of the club. If you lose that connection to your youth some of the magic seems to go out of it.

"I'm thirty years-old and sometimes we go out and play for people who are sixteen, but it's not a problem. I can't figure out why it isn't, but it's not. I sometimes ask myself what do I have to say to those kids, but whatever it is, there's an audience."□

Neal Preston

"I don't know that we ever sat down and said 'look, we want to headline', but we all knew it, it's a given that we want to headline. It never needed to be discussed..."

GENE SIMMONS SAYS IT'S HARD BEING SUPERMAN EVERY DAY

The departure of Peter Criss from the Kiss line-up was taken by Gene Simmons and the rest of Kiss with a philosophical attitude that indicates how strongly Kiss feel about what they're doing, and how optimistic they are about the future of Kiss.

"You create something together and at a certain point in your life you grow, and you make a decision to continue in a different direction," said Gene in discussing Peter's announcement that he would leave the band to pursue a solo career.

"Peter just got married, and they're happy, he wants kids, and he wants to change his lifemode. We're going on a world tour in September, and Peter didn't want to do that. But whatever he decides to do, he'll remain in the partnership of Kiss, which means he'll share in the money, we have control over what he does in his solo career, and, as a member of the corporation, he has control over what we do."

For Gene, Paul, and Ace, the future of Kiss is something that they look forward to. He explained by saying, "The three of us have a different vision of what's going on. I feel that ultimately we can make a dent — culturally and socially — in musical history. Years from now if they talk about what happened in music in the 1950's, 60's, 70's, and 80's, I think they'll talk about Elvis, the Beatles, and Kiss. Oh look, you know how I feel, I think we're *it*.

"As for Peter, he's had some success by himself. His single, 'Beth', was the biggest single we ever had, and now he wants to see if he can make it by himself. It was hard at first, he told us about this decision at a business meeting, and it was painful, an age old story. Yes, we did try to talk him out of it. But when someone's made that kind of decision, there's really nothing you can do."

Gene has definite ideas as to who the fourth Kiss will be, although at press time, the actual person had yet to be found. "Now we're looking for a guy who's going to carry on the tradition," he said. "An unknown who will create his own character. No, it won't be the same make-up, because Peter created that character, that's his own make-up, and we're the only live human beings who have copyrighted our faces. You can't put out masks of those faces without seeing us in court. We're going to find the next guy who will make this exciting, and originally he'll come in as a paid drummer, and then after he proves himself he'll be a part of the partnership. It's an incredible opportunity for someone."

"You create something together and at a certain point in your life you grow, and you make a decision to continue in a different direction."

Kiss, Gene reported, have just resigned with their record company for what has been called "the biggest deal in the history of the recording industry". But the important thing to Gene is the excitement and energy he still gets from being in Kiss. "Boredom doesn't set in with me," he commented. "Because it's a matter of choice. We could hang up our make-up and platform shoes anytime we wanted to. I like to do what I'm doing. I'm great onstage, and offstage I'm anonymous, and I love it. It's a much saner outlet. It's hard to be superman every day. That's why I think I'll keep my sanity longer. Imagine going to sleep with the same face that you've got onstage..."□

"Years from now if they talk about what happened in music in the 1950's, 60's, 70's, and 80's, I think they'll talk about Elvis, the Beatles, and Kiss."

PHOTOS BY BOB GRUEN

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EVERYTHING WORKS IF YOU LET IT

(As recorded by Cheap Trick)

RICK NIELSEN

Ev'rything works if you let it
If you let it in your heart
Ev'rything works if you let it
If you let it in your heart.

She is the girl of his dreams
He wants her, he thinks "forget it"
He's got a pain in his heart
He feels like cryin'
So low so below he feels like dyin'
But don't stop the dream
He can fix it
I know he can
He's the world's, world's greatest at the work that he does
When he moves on down the line.

Ev'rything works if you let it
Ev'rything works if you let it
Ev'rything works if you let it
Let it in your heart.

She is the girl of his dreams
He wants her, he thinks "forget it"
He'd love to look inside her heart
And see if she agrees
But don't stop the dream
He can fix it
I know he can
He's good, he's great
At the work that he does
And there's magic in the air.

Ev'rything'll work out if you let it
Ev'rything'll work out if you let it
Ev'rything'll work out it you let it
Let it in your heart.

Good times, bad times
Don't know what to do
Half the time and all the time
Don't know if it's true
Some day, some where
He'll know if it's true
She'll look inside her heart
And then decide it's really you.

Oh ev'rything'll work out if you let it
Ev'rything'll work out if you let it
Ev'rything'll work out if you let it
Let it in your heart.

Ev'rything works if you let it
If you let it in your heart
Ev'rything works if you let it
If you let it in your heart
Ev'rything works if you let it
If you let it in your heart
Ev'rything works if you let it
If you let it in your heart.

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TAKE A LITTLE RHYTHM

(As recorded by Ali Thomson)

ALI THOMSON

Take a little rhythm
Take a little of that sweet, sweet music
You got to take a little rhythm
And put it in your heart.

If you're tired and life seems uncertain
And you don't know which way to go
Ooo your dream is over
Confusion starts to show
Just sit back and let the music flow.

Ooo yeah take a little rhythm
Take a little rhythm
And put it in your heart ooo.

If it seems like madness is everywhere
Only noise and mayhem fill the air
Ooo your body's hurtin'
And your mind is sore
Just sit back and let the music flow.

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KING OF THE HILL

(As recorded by Rick Pinette and Oak)

R. PINETTE

There you are at the top
You drive your big fancy car
And you shine your diamond rings
On everybodys nose
And everybody knows who you are.

You're the king of the hill
And as you walk the world
It stands still
You've got everything a man could ever want
High on ego mountain
Long live the king of the hill.

There you stand so straight and tall
Just one hell of a man
Who likes to make the scene
Cause you like to be seen
All that you can.
(Repeat chorus)

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I'M DANCING FOR YOUR LOVE

(As recorded by Rufus and Chaka)

DAVID WOLINSKI
PATTI AUSTIN
JOHN ROBINSON
PEGGY JONES

I see the guy that you're standing with
I know you think that he's fine
He gets you high with his dancing gig
But you ain't had none of mine
Move, I like the way you move
I like to feel your groove
You got the groove, you'll like me
I got the stuff you need.

I saw you looking like you wanted some
And you're looking at me
If you want to party and have some fun
I'm the guy you should see
I, I've got the move
I like the way you move
You got the power to be
Ev'rything that I need.

Dancing for your love
Dancing for your love
Tonight.

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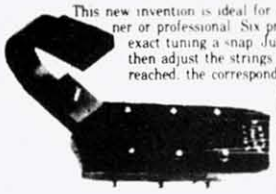

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TAKE YOU TONIGHT

(As recorded by Ozark Mountain Daredevils)

STEVE CASH
JOHN DILLON
LARRY LEE

No tell yo mama
No telephone
No telling baby when I take you tonight.

Nobody baby
No where you gone
No telling baby where I'll take you tonight.

Maybe inside of heaven
But if I do
No telling baby when I take you
Make you
Take you tonight.

No telling baby
Can't tell what's right
No telling baby where I'll take you tonight.

Maybe inside of heaven
Under the lights
Just like a movie when I take you tonight.

Can't you just see us running
Right out of sight
Nobody telling when I take you
Make you
Take you tonight.

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LOVE THE WORLD AWAY

(As recorded by Kenny Rogers)

BOB MORRISON
JOHNNY WILSON

Every now and then
When the world steps in
Stealing all our time away
It soon takes so much
We forget to touch
That's when I know it's time for me to say.

Take my hand
Let's walk through love's door
And be free from the world once more
Here's my arms we can hide today
And love the world away.

Once again we'll be where our hearts are free
And the time is ours to share
Love will always stay
Just a touch away
Come with me
All the magic's waiting there.

Take my hand
Let's walk through love's door
And be free from the world once more
Here's my arms we can hide today
And love the world away
We can love the world away.

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MORE LOVE

(As recorded by Kim Carnes)

WILLIAM ROBINSON

Let it be soon don't hesitate
Make it now don't wait
Open your heart and let my love come in
I want the moment to start
When I can fill your heart with.

More love and more joy
Than age or time could ever destroy
And my love will be so sound
It'll take a hundred life times to live it down
Wear it down, tear it down.

This is no fiction this is no act
This is real, it's fact
I'll always belong only to you
Each day I'll be living to make sure I'm giving you.

More love and more joy
Than age or time could ever destroy
Oh honey now my love will be so sound
It'll take about a hundred life times to live it down
Wear it down, tear it down.
As we grow older
No need to fear
When you need me I'll be here
I'll be beside you every step of the way
A heart that's truthful and keeping you youthful
With more love and more joy
Than age or time could ever destroy
Oh honey now my love will be so sound
It'll take about a hundred life times to live it down
Wear it down, tear it down
Gonna get it now.

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DYNAMITE

(As recorded by Stacy Lattisaw)

NARADA MICHAEL WALDEN
BUNNY HULL

The way you feel funky music
It's dynamite
The way you use and you groove it
It's dynamite
Don't you know that
I love you madly
Like dynamite
Won't cha keep on dancin' beside me
It's dynamite.
I've got this feelin'
To ask you to dance
Not even thinking
To lead to romance
The lights are flashin'
We're out on the floor
My heart is thumpin'
Like crashin' thunder.
'Cause you move so sweet
When you're dancin'
Got the beat
Got the heat
Like dynamite
It's dynamite.
The way you feel funky music
It's dynamite
The way you used and you groove it
It's dynamite
Don't you know that
I love you madly
Like dynamite
Won't cha keep on dancin' beside me
It's dynamite.
Oh baby baby
You've got the rhythm
You drive me crazy
With what you're doing.
'Cause you move so sweet
When you're dancin'
Got the beat
Got the heat
Like dynamite
It's dynamite.

Oh dynamite
Oh dynamite
Checkin' it out can you dig it baby
Can you dig it checkin' it out baby.

'Cause you move so sweet
When you're dancin'
Got the beat
Got the heat
Like dynamite
It's dynamite.

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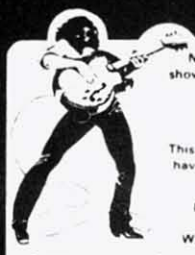

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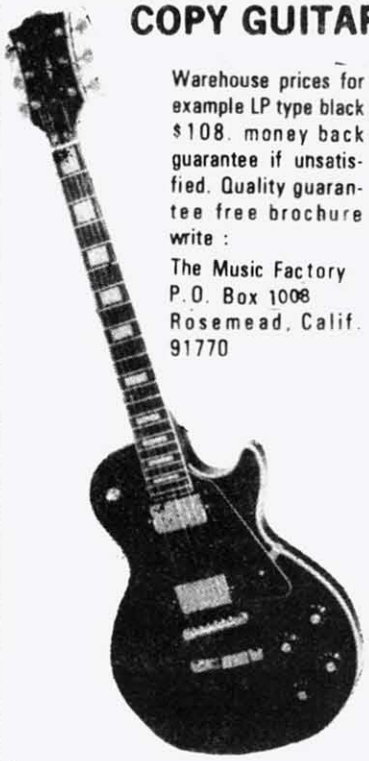

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CUPID

(As recorded by The Spinners)

SAM COOKE

Cupid draw back your bow
And let your arrow go
Straight to my lover's heart for me
Nobody but me.

Cupid please hear my cry
And let your arrow fly
Straight to my lover's heart for me
(Straight to my lover's heart).

Now I don't mean to bother you
But I'm in distress
There's danger of me losing all of my happiness
For I love a girl who doesn't know I exist
And this you can fix oh.

Cupid draw back your bow
And let your arrow go
Straight to my lover's heart for me
Nobody but me.

Now Cupid if your arrow makes her love strong for me
I promise I will love her until eternity
I know between the two of us her heart we can steal
Help me if you will oh.

Cupid draw back your bow
And let your arrow go
Straight to my lover's heart for me.

(Straight to my lover's heart)
Don't you hear me calling
(Straight to my lover's heart)
My tears keep falling
(Straight to my lover's heart)
I've got to have a love now, now.

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PLAY THE GAME

(As recorded by Queen)

F. MERCURY

Open up your mind and let me step inside
Rest your weary head and let your heart decide
It's so easy when you know the rules
It's so easy all you have to do
Is fall in love
Play the game
Everybody play the game of love.

When you're feeling down and your resistance is low
Light another cigarette and let yourself go
This is your life
Don't play hard to get
It's a free world

All you have to do is fall in love
Play the game
Everybody play the game of love.

My game of love has just begun
Love runs from my head down to my toes
My love is pumping through my veins
Driving me insane
Come, come, come
Play the game
This is your life
Don't play hard to get
It's a free world
All you have to do is fall in love
Play the game.

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HAPPY TOGETHER

(As recorded by Captain & Tennille)

GARRY BONNER
ALAN GORDON

Imagine me and you
I do
I think about you day and night
It's only right
To think about the girl you love
And hold her tight
So happy together.

If I should call you up
Invest a dime
And you say you belong to me
And ease my mind

Imagine how the world would be
So very fine
So happy together.

I can't see my loving nobody but you
For all my life
When you're with me baby
The skies will be blue
For all my life
Me and you and you and me
No matter how they toss the dice
It has to be
The only one for me is you and you for me
So happy together.

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DON'T PUSH IT DON'T FORCE IT (Let It Happen Naturally)

(As recorded by Leon Haywood)

LEON HAYWOOD

I'm ready
I'm ready now
I want you now.

Don't push it don't force it
Let it happen naturally
It will surely happen if it was meant to be
Don't push it don't force it
Let it happen naturally
It will surely happen
If love was meant to be.

Patience isn't my best virtue
When I'm in the mood for love
I can't control my passion
I wanna love you all over.

Don't push it don't force it
Let it happen naturally
It will surely happen
If it was meant to be

Don't push it don't force it
Let it happen naturally
It will surely happen
If love was meant to be.

My nature's high inside
I'm burning about to lose self control
I can't fight this feeling
My love is much too hot to hold.
(Repeat chorus)

Hey
La la la la la la la la la
Hey
La la la la la.

If it was really meant to be
Don't push it
It will happen naturally
Don't force it
What will be will surely be
Don't push it
If love was meant for you and me
Don't force it.
(Repeat chorus)

You're the spark that lights my fire
You set me off to a full alarm
I can't stand anticipation
I'm in the mood to get it on.
(Repeat chorus)

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KEEP SMILIN'

(As recorded by Carrie Lucas)

MALCOLM ANTHONY

Partner can you spin
Please help me pretend that I don't see
Who just walked in the door
I'm weak in the knees
But I gotta make believe that I'm not hurt free
I just can't let him know
That my heart is breakin' apart
Music rescue me
I gotta keep dancin' (dancin')
Smilin' (smilin')
To keep from breaking apart
I gotta keep dancin' (dancin')
Smilin' (smilin')
To cover up my broken heart.
Don't let the music stop
I gotta camouflage my feelings
He's not here with me
I should have known that
I never should have come to the party
I must listen to the beat
Music can you take me away
Help me hide the pain.
(Repeat chorus)

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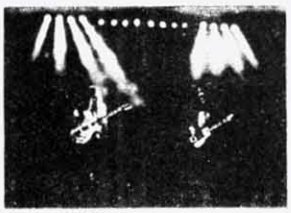
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IT'S STILL ROCK AND ROLL TO ME

(As recorded by Billy Joel)

BILLY JOEL

What's the matter with the clothes I'm wearing
"Can't you tell that your tie's too wide"
Maybe I should buy some old tab collars
"Welcome back to the age of jive
Where have you been hidin' out lately honey
You can't dress trashy till you spend a lot of money"
Ev'rybody's talkin' 'bout the new sound
Funny, but it's still rock and roll to me.

What's the matter with the car I'm driving
"Can't you tell that it's out of style"
Should I get a set of white wall tires
"Are you gonna cruise the miracle mile
Nowadays you can't be too sentimental
Your best bet's a true baby blue Continental"
Hot funk, cool punk even if it's old junk
It's still rock and roll to me.

Oh it doesn't matter what they say in the papers
'Cause it's always been the same old scene
There's a new band in town
But you can't get the sound from a story in a magazine
Aimed at your average teen.

How about a pair of pink sidewinders
And a bright orange pair of pants
"Well you could really be a Beau Brummel baby
If you just give it half a chance
Don't waste your money on a new set of speakers
You get more mileage from a cheap pair of sneakers"
Next phase, new wave, dance craze
Anyways, it's still rock and roll to me.

Ooh what's the matter with the crowd I'm seeing
"Don't you know that they're out of touch"
Should I try to be a straight 'A' student
"If you are then you think too much
Don't you know about the new fashion honey
All you need are looks and a whole lotta money"
It's the next phase, new wave, dance craze
Anyways, it's still rock and roll to me.

Ev'rybody's talkin' 'bout the new sound
Funny, but it's still rock and roll to me.

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TULSA TIME

(As recorded by Eric Clapton)

DANNY FLOWERS

Well I left Oklahoma
Drivin' in a Pontiac
Just about to lose my mind
I was goin' to Arizona
Maybe on to California
People all livin' so fine
My momma called me crazy
My baby said I'm lazy
Gonna show 'em all this time
'Cause you know I ain't no foolin'
I don't need no more damn school
Wanna just walk the line.

Livin' on Tulsa time
Livin' on Tulsa time
Gonna set my watch back to it
'Cause you know me I've been thru it
Livin' on Tulsa time.

So there I was in Hollywood
Thinkin' I was doin' good
Talkin' on the telephone line
They don't want me in the movies
Ain't nobody sing my song
Momma says my baby's doin' fine
So then I started thinkin'
And I got to weaken
I really had a flash this time
I had no bus'ness leavin'
Ain't nobody would be grievin'
Seen I'm on Tulsa time.

Livin' on Tulsa time
Livin' on Tulsa time
Gonna set my watch back to it
'Cause you know me I've been thru it
Livin' on Tulsa time.

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How to make others secretly DO YOUR BIDDING with the astonishing power of

AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU"! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

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I CAN'T LET GO

(As recorded by Linda Ronstadt)

CHIP TAYLOR
AL GORGONI

Oh I tried and I tried
But I can't say goodbye
Feel so bad baby oh it hurts me
When I think of how you love and desert me
I'm the broken-hearted toy you play with.

You got me goin'
(I can't let go)
I need you baby
(Oh I want you baby)
I can't let go
(Help me please).

Though I'm just one of your lovers
And I know there are so many others
You do something strange to me baby.

You got me goin'
(I can't let go)
I need you baby
(Oh I want you baby)
I can't let go
(Help me please)
And I want you baby
I gotta have all your love
I can't let go.

Oh I tried and I tried
But I can't say goodbye
I know that it's wrong
And I should be so strong
But the thought of you gone
Makes me want to hold on.

You got me goin'
(I can't let go)
I need you baby
(Oh I want you baby)
I can't let go
(Help me please)
And I want you baby
I gotta have all your love
I can't let go.
(Repeat)

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THE VERY LAST TIME

(As recorded by Utopia)

TODD RUNDGREN
ROGER POWELL
KASIM SULTON
JOHN WILCOX

Sometimes I wonder if I'm still alive
How much abuse can someone stand and survive
How long I've waited for the day to arrive
When I won't be a fool no more.

Nobody knows how you pushed me around
Nobody sees how you treat me like I'm your clown
I never made a sound.

It's the very last time
You will get on my case
It's the very last time
'Cause I won't be a fool no more

You will step on my face
It's the very last time
'Cause I won't be a fool no more.

I still remember the look in your eyes
Just a reflection of the things you despise
But sooner or later I've got to get wise
And I won't be a fool no more.

Nobody sees how you treat me like dirt
Nobody knows just how badly a man can hurt
You've got a lesson to learn.

I can still feel the sting of your words
But I won't cry no matter how much it hurts
My head may go crazy
My heart it may burst
But I won't be a fool no more
But I won't be a fool no more.

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ATOMIC

(As recorded by Blondie)

DEBORAH HARRY
JIMMY DESTRI

Uh huh make me tonight
Tonight make it right
Uh huh make me tonight, tonight, tonight.

Oh uh huh make it magnificent
Tonight right

Oh your hair is beautiful
Oh tonight
Atomic.

Tonight make it magnificent
Tonight make me tonight
Your hair is beautiful
Oh tonight
Atomic, atomic oh.

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Is it true the amazing secret of TELECULT POWER

AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time – commanding others to sleep, get up and come to him, talk or not talk – and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument – called a Tele-Photo Transmitter – that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody – high or low, ignorant or wise – all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could "tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR – SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there – standing before him, as real as life – was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There – smiling, with arms outstretched in greeting– stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument – your mental equipment – requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire – called a Photo-Form – then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

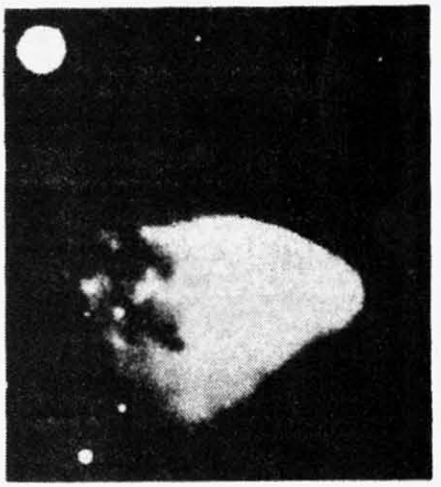
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with $500,000!
- **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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IN AMERICA

(As recorded by The Charlie Daniels Band)

CHARLIE DANIELS
TOM CRAIN
"TAZ" DIGREGORIO
FRED EDWARDS
CHARLIE HAYWARD
JIM MARSHALL

Well the eagle's been flyin' slow
And the flag's been flyin' low
And a lot of people are sayin' that
America's fixin' to fall
But speaking just for me
And some people from Tennessee
We got a thing or two to tell you all
This lady may have stumbled
But she ain't never fell
And if the Russians don't believe it
They can all go straight to hell
We're gonna put her feet back on the
path of righteousness and then
God bless America again.

And you never did think that it ever
would happen again
In America, did ya
You never did think that we would
ever get together again
Well we damn sure fooled you
We're walkin' real proud and we're
talkin' real loud again
In America
You never did think that it ever
would happen again.

From the sound up in Long Island
out to San Francisco Bay
Everything in between them is our
home
And we may have done a little bit of
fighting amongst ourselves
But you outside people best leave us
alone
Cause we'll all stick together and
you can take that to the bank
That's the cowboys and the hippies
and the rebels and the yanks
Oh just go and lay your hand on a
Pittsburgh Steeler fan
And I think you're gonna finally
understand.
(Repeat chorus)

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I'M ALIVE (From the Original Motion Picture Soundtrack "Xanadu")

(As recorded by Electric Light Orchestra)

JEFF LYNNE

I'm alive
And the world changed for me today
I'm alive
Suddenly I am here today
Seems like forever and a day
Thought I could never feel this way
Is this really me
I'm alive
I'm alive.

I'm alive
And the dawn breaks across the sky
I'm alive
And the sun rises up so high
Lost in another world all the way
Never another word till today
But what can I say
I'm alive
I'm alive
I'm alive.

Suddenly came the dawn from the
night
Suddenly I was born here tonight
How can it be real
I'm alive
I'm alive
I'm alive.

I'm alive
And the world changed for me today
I'm alive
Suddenly I am here today
Seems like forever and a day
Thought I could never feel this way
Is this really me
I'm alive
I'm alive
I'm alive.

I'm alive
I'm alive
I'm alive
I'm alive.

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With REVERSE CALORIES in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK– 50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! —says Rex Adams

How would you like to shed up to TWO POUNDS OR MORE A DAY? Impossible? Perhaps. But with the startling discovery of REVERSE CALORIES–the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery–a discovery that in certain foods REVERSE CALORIES *actually take weight from the body!*

These foods *destroy fat*, he found, and *neutralize* the effects of fattening foods–to help people shed up to 2 pounds or more daily. REVERSE CALORIES, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to TWO POUNDS OR MORE A DAY with the amazing discovery of REVERSE CALORIES in speed reducing foods–foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat THREE POUNDS of food a day–the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with REVERSE CALORIES *destroy fat* and *neutralize* the effect *of fattening foods!* Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, *you can lose more than you've eaten!!!*

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods–and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST! The reason it will–it must–work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins had obligingly disappeared! These foods *prevent water-weight* gain, too! Jowls that wibble and wobble, hips that billow and surge, abdomens that undulate soon become firm–watch and see–said this doctor! In addition, he said, *you lose pounds without exercise!* "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. *"It's no-cook cooking* all the way, in most cases–*no muss, no fuss or bother!* You can eat out with over 100 foods to choose from–and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!**–For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day–the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**–You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning–*yes, each morning*–it can change that fast! Every single day you'll be sure you're reducing, as you drop up to *6 pounds immediately* and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**–You'll never have to worry about regaining lost weight–and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly–often in as little as ONE DAY–with amazing Speed Reducing Foods!

TRY IT FOR 30 DAYS AT OUR RISK!

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Imagine the startling discovery of REVERSE CALORIES!
The more you eat the more you lose . . .

REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a MINUS value calorically–they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely *MINUS* foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite–in every way–of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like REVERSE CALORIES! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. immediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing OVER A POUND A DAY–EVERY DAY–day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he totalled up the score, average weight loss, was OVER A POUND A DAY! The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced–until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week–70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat –felt full all the time–and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

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OLD-FASHION' LOVE

(As recorded by Commodores)

MILAN WILLIAMS

I'm in love with a plain old-fashion' girl
She's the most beautiful person in the world yeah
Her smile is so warm and her eyes burn so deep
Softly in rhymes of love she said to me
Love is for love only if it's meant to be.

I'm in love with a plain and simple girl
She takes my heart and sends me for a whirl
I'm on the wings of love
And I don't care where I go
Because when we reach that star
We both will know
Love is for love only if it's meant to be.

I want some lovin' tonight
Some old-fashion' love
Baby I know that you do it right
I want some lovin' tonight
Some old-fashion' lovin'
Baby I know you do oo do it right
Do it to me baby
I know you do it right.

I just love the way she makes love
She gives me all that she can
As our feelin's flow oh baby
Our love is plain and simple
And that's all right with me
Because this old-fashion' girl
She makes me see
Love is for love and this love is meant to be.

• I want some lovin' tonight
Some old-fashion' love
Baby I know that you do it right
I want some lovin' tonight
Some old-fashion' lovin'
Baby I know you do, do, do it, do it, do it right baby
I want your lovin' tonight
Some old-fashion' lovin' baby.

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ANSWERING MACHINE

(As recorded by Rupert Holmes)

RUPERT HOLMES

A little while ago
I went and placed a call
To tell this girl I know that she could have it all
The wedding, the ring, the whole dumb thing
I was willing to tie the knot
So I called her up
And this is the answer I got.

"I'm so sorry
You have just reached my answering machine
I'm not in at present
I'm sure you know this whole routine
Leave your name and number
And I'll try to get back to you
You have thirty seconds to talk to me before you're through."

And I said, "Baby, let's go get married
I need to know you're mine
I am hangin' on
I am hangin' on
I am hangin' on this line
And if I can leave one message before you go to bed
I would say to you..."
(Beep)
And the phone went dead.

So I stepped out to buy some dog food for the cat
Of course she called about three minutes after that
Would she be my wife and share my life
Well of course you can write the plot
'Cause she called me up
And this is the answer she got.

"I'm so sorry
You have just reached my answering machine
I'm not in at present
I'm sure you know this whole routine
Leave your name and number
And I'll try to get back to you
You have thirty seconds to talk to me before you're through."
And she said, "Baby I got your message
I'm answering your call
I have thought it out
I have thought it out
And I think that all in all
If you ask if we can marry
And make it for all time
Then my answer is..."
(Beep)
And the phone went, "I'm so sorry
You have just reached my answering machine
I'm, not in at present
I'm sure you know this whole routine."

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FUNKY TOWN

(As recorded by Lipps Inc.)

STEVE GREENBERG

Gotta make a move to a town that's right for me
Town to get me movin'
Keep me groovin' with some energy
Well I talk about it, talk about it, talk about it, talk about it
Talk about, talk about, talk about movin'
Gotta move on

Gotta move on
Gotta move on.

Won't you take me to funky town
Won't you take me to funky town.

Won't you take me down to funky town
Won't you take me down to funky town

Won't you take me to funky town
Won't you take me to funky town.

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GIMME SOME LOVIN'

(As recorded by Blues Brothers)

STEVE WINWOOD
MUFF WINWOOD
SPENCER DAVIS

Well my temperature's rising
And my feet left the floor
Crazy people knockin' 'cause they're wanting some more
Let me in baby
I don't know what you've got
But you'd better take it easy
This place is hot.

And I'm so glad we made it
So glad we made it
I want you gimme some a-lovin'
Gimme some a-lovin'
Gimme some a-lovin' every day.

Well my head's exploding
And I'm floating to sound
Too much is happening 'cause you're around
It's been a hard day
And nothing went too good
I'm gonna relax like ev'rybody should.

And I'm so glad we made it
So glad we made it
I want you gimme some a-lovin'
Gimme some a-lovin'
Gimme some a-lovin' every day.

Well I feel so good
Everything is getting hot
You'd better take some time off
'Cause the place is on fire
Better start baby
'Cause I have so much to do
We made it baby
And it happened to you.

And I'm so glad we made it
So glad we made it
I want you gimme some a-lovin'
Gimme some a-lovin'
Gimme some a-lovin' every day.

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SLIP STREAM

(As recorded by Allan Clarke)

ALLAN CLARKE
GARY BENSON

Caught in a slip stream
Moved into a bad dream
I was ready for the jet lag
The worst trip I ever had.

Two up two down
On the wrong side of town
Joe's neon flashing through the broken glass surround
A baby cries from the tenement below
We were together then
But that was long ago
Now listen to the wind as it cries to me in vain
She's up to town now
And movin' on her game.

Caught in a slip stream
Moved into a bad dream
I was ready for the jet lag
The worst trip I ever had
Slip stream
Oh you know I'm fallin' apart at the seams
And I'm caught in a slip stream tonight.

We used to play the mission
Down on 5th Street north of Vine
We did it all for peanuts
Didn't pay us for our time
Then we started chasing rainbows
That were way above my head
I tried to fly there with ya
But my wings were made of lead
Now I listen to the wind
As it cries to me in vain
She's up town now
And movin' on her game.

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ROCK LOBSTER

(As recorded by The B-52's)

F. SCHNEIDER
R. WILSON

We were at a party
His ear lobe fell in the deep
Someone reached in and grabbed it
It was a rock lobster.

We were at the beach
Everybody had matching towels
Somebody went under a dock
And there they saw a rock
It wasn't a rock
It was a rock lobster.

Motion in the ocean
His air hose broke
Lots of trouble
Lots of bubble
He was in a jam
S'in a giant clam.

Down, down.

Underneath the waves
Mermaids wavin'
Wavin' to mermen
Wavin' sea fans
Sea horses sailin'
Dolphins wailin'.

Red snappers snappin'
Clam shells clappin'
Muscles flexin'
Flippers flippin'.

Down, down.

Let's rock.

Boys in bikinis
Girls in surfboards
Everybody's rockin'
Everybody's fruggin'
Twistin' 'round the fire havin' fun
Bakin' potatoes
Bakin' in the sun.

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ROCK & ROLL HOTLINE

TUTONE ROCKERS

Jim Keller is a former New York City construction worker who used to bring his guitar to work sites and play during lunch breaks. Terry Nails is the son of one of the Four Freshmen. Micky Shine was the drummer on Elvis Costello's *My Aim Is True* lp. Tommy Heath still performs country & western music in the bay area clubs under the pseudonym of "The Johnny Beige Show".

Together, they make up Tommy Tutone; not a new style of Oxford shoe, according to their biographical material, but a band, and they're breaking wide open with their debut, self-titled Columbia lp and single release, "Angel Say No."

Tommy Tutone, left-to-right: Tommy Heath, Terry Nails, Micky Shine and Jim Keller.

WILLIE NILE ON TOP

Willie Nile is flattered when people say he's the 'next big thing'. "But I don't take it all that seriously," he said. "The end result is just the music. I write and play because I love it. All the other stuff doesn't have anything to do with me."

Originally from Buffalo, N.Y., Willie now lives in NYC's Greenwich Village, so it's only natural that he likes to perform in that area's celebrated clubs — such as The Bottom Line and Kenny's Castaways. "It's a good chance to show off my band to old friends who have only seen me with my acoustic guitar." Willie's band is: Jay Dee Daugherty on drums, Fred Smith on bass, Clay Barnes and Peter Hoffman on guitars. Willie plays rhythm guitar, piano and sings.

"The end result is just the music. I write and play because I love it. All the other stuff doesn't have anything to do with me."

REALITY EFFECTS

The Tourists: Peet Combes, Dave Stewart, Ann Lenox, Jim Toomey and Eddie Chin have been playing London clubs since 1978, but it's only recently, with the release of their debut American single, a cover of Dusty Springfield's 1964 classic "I Only Want To Be With You," and album, *Reality Effect*, that the group has brought their top-notch show to these shores.

Talking about their music, guitarist, vocalist and songwriter Peet Combes said: "Don't call us new wave, don't call us power pop, our music doesn't fit into any one category — it's just rock and roll."

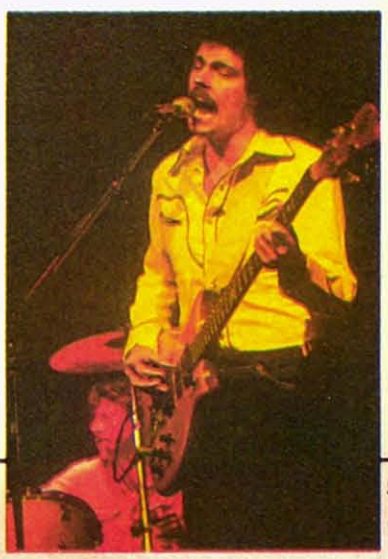
Paul Cox/RETNA

"Don't call us new wave, don't call us power pop..."

PURE PRAIRIE FIRED UP

Having switched record companies to Casablanca Records, Pure Prairie League have recorded a new album, *Firin' Up* and have settled into their current line-up which includes vocalist and bass player Michael Reilly, drummer Billy Hinds, keyboardist Michael Connor, and newest members guitarist Vince Gill, and guitarist and vocalist Jeff Wilson.

Sez Michael Reilly about PPL these days, "We've developed a complete synergism that appeals to a variety of wavelengths."



(Continued from page 35)

"The movie is about heroes. I think that rock and roll is a very heroic medium," says Rudolph.

But despite the fact that *Roadie* is not meant to be a beach party or rock high school excuse for bands to make cameo appearances to play their hit, the movie does have a lot to do with what Rudolph refers to as the 'rock sensibility'. "The most visible part of capturing the rock sensibility," he explains, "is not necessarily in the music which has to be there and can't be counterfeited, is in the visible part of it. To avoid a drive-in type movie, I know what you're talking about, to avoid it ... well I think we've avoided it because I think we have a very, very unique picture. I think it's very original in its own right."

The sound of rock and roll is heard throughout the film, however. As Rudolph says with a smile, "You name it, we use it. We've used music in every form I've ever encountered in film. We use it as score, as source, as effects, there are live recordings with Blondie doing 'Ring Of Fire', Alice Cooper does a couple of songs, Hank Williams, Jr. does a couple of songs, we have a punk act in LA. The soundtrack of the movie is different from the soundtrack album because there's no way to put all that music in the film. We use bits and pieces of songs, we use whole songs in some cases. Cheap Trick does our title song which we use a couple of times.

"I think that the sound of the picture — which is where I am right now, so I'm conscious of it — I think it's real state of the art sound. Not just the music, but the way we use effects. Fortunately the studio (United Artists) understood that we needed to do this in Dolby Stereo so we get to use all the advantages of that."

Rudolph's earlier credits including writing Alice Cooper's tv special, 'Welcome To My Nightmare'. Although he says that experience really didn't have much to do with what happened in making *Roadie*, he does feel it was "a good intro to Alice, who I think is one of the really true comedians in the rock and roll world.

"I'm just a regular guy from the Valley who grew up to make movies," he says. "I've been living with this as we all have, and the thing is that it becomes more special. I see music as narrative. I think it is for our whole culture now, because very few people read, and you can't trust television, so movies have become the only form of reality and music is the only form of anarchy, I think."

Dealing with rock stars on the set as actors was something Rudolph says he didn't have much trouble with. "I'm pretty comfortable with actors. To me they're the most important element, whether they're new actors or stars. Without them obviously you don't have much, and also I like to create some sort of an atmosphere where they really contribute to the material. Meat is surprising, but I knew that before we started. I mean he was prepared, he had his character down, he plays a real hero. He knew this guy pretty well, which is all you really ask of any actor — to know that character, so that you get the scene."

In making the film, Rudolph says he thinks it was more fun than anything else. "The picture is, even more than a rock and roll movie, it's like pop funnies."

In picking the rock personalities that are in the film, various concerns were kept in mind. Alice Cooper, for instance, was picked because, says Rudolph, "he's really funny. Also because he sort of represents a summary, I think, of all the twists and turns of music. I think he's in great contrast to Blondie."

Speaking of contrasts, there are a wide range of them, including the parts played by Don Cornelius and Art Carney. "Well, you see, there are two separate films going on here," explains Rudolph. "One is the Texas film, the Redfish manor, Art Carney is Travis' father, we basically keep cutting back to him as Travis longs for home or whatever. Cornelius, is a real surprise, he's a comedian, really funny, very animated. He plays Mohamed Johnson the greatest rock and roll promoter in the world. We don't deal in any subtleties in this film — we have the greatest roadie in the world, the greatest promoter, and the world's greatest groupie, who gets no respect because she's a virgin. Yet it's done in a very sweet way."

Neal Preston

"You name it, we use it. We've used music in any form I've ever encountered in film."

"I think the stars that played actors — Meat, Debbie Harry, and Alice Cooper — were really good, because they were funny. I mean, Meat turns in what I consider a major dramatic performance."

Roadie will be getting out to your local theaters as you read this. Rudolph has high hopes for the film. "My two previous films ('Welcome To L.A.' and 'Remember My Name') nobody saw, I mean they came out on as small a release as you can get, they were I guess arthouse films or whatever. When we went into the studio to negotiate on this one, the guy said, 'What do you want?'. And I said 'I want a picture that comes out for July 4th at 600 theaters and drive-ins everywhere.' He said, 'Well you don't want a Third Avenue release?' And I said, 'Well you can include that, but I want to make a picture that reaches the guy in the back of the theater.' "

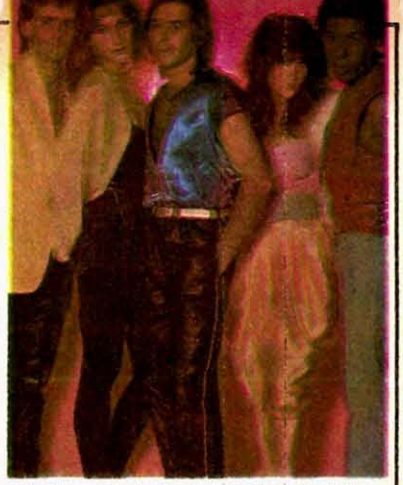
In summing up the film before release, Rudolph observes, "It's a sweet movie — I use that term because basically underneath it all it's a really nice little love story which would probably be corny in another film, but we cast Meat Loaf as the leading man and a girl who weighs about a hundred pounds (Kaki Hunter) as the leading lady, so it's always interesting. Where most films sort of stop and use their rock stars as performers, we did the opposite, we sort of minimize the performance and went right through that, to have scenes with them, so even though it's all done in humor there's a real good indication of what it's like to be a rock star."□Richard Robinson

ROCK & ROLL HOTLINE

PUBLIC IMAGE BROADCASTING

It was one of those great rock & roll moments when Public Image Ltd. made their American television debut, lipsynching their way through most of "Poptones" and "Careering" on Dick Clark's "American Bandstand."

For those of you who didn't catch this hilarious event, John Lydon, Keith Levene, Jah Wobble and Martin Atkins really shook up the "Bandstand" set when Johnny ran into the gallery and dragged the kids out on the dance floor during "Poptones," then ran up to the scaffolding and struck some lovely disco poses himself. Before the second number, Dick Clark came out to introduce the band (now almost totally obscured by the dancers), and asked Johnny if he wanted the kids to sit back down. Of course, he wanted more of them out there, and "American Bandstand" may never be the same.



Spider is, left-to-right: Keith, Amanda, Anton, Holly and Jimmy.

SPIDER GET THE KISS OF SUCCESS

Spider came out of the New York night right onto the charts, but the story behind their climb to fame is more complicated than that. Three of their members (vocalist Amanda Blue, guitarist Keith Lentin, and drummer Anton Fig) are from Captetown, South Africa where they played in a local band together before heading their separate ways to America where they all wound up back in the same band in NYC. The two other members of Spider, keyboardist Holly Knight and bassist Jimmy Lowell, are from the U.S. and were in other New York bands before teaming up in Spider to complete the line-up. The band developed quite a following at Trax in NYC, but it wasn't until Kiss guitarist Ace Frehley picked Anton to drum on his solo Kiss lp that Spider got their chance, eventually signing with Kiss manager Bill Aucoin's production company, getting a record deal, and signed by Nicky Chinn and Mike Chapman for their Dreamland Records, wound up on the charts with their first hit single, "New Romance".

ALL NIGHT ROCK

"By going and finding out which songs work best on stage," said 38 Special's lead guitarist Jeff Carlisi, "we discovered our fans like our rock and roll more than anything else we do." And that's just fine with this 6-man collection of southern rockers cause nothing makes them happier than being onstage rockin' and rollin' into the night.

Talking about their latest A&M album, appropriately titled *Rockin' Into The Night*, Carlisi said, "We decided to take more of a rock and roll approach and I think it definitely shows our audience where we're coming from."

38 Special (Larry Junstrom, Jeff Carlisi, Donnie Van Zant, Don Barnes, Jack Grondin, and Steve Brookins) are currently on tour, filling halls with music Carlisi calls "straight-forward, kick-ass rock and roll."

"We decided to take more of a rock and roll approach and I think it definitely shows our audience where we're coming from."

(Continued from page 27)

"I still feel that we — as a band — are doing things that are improving, amongst ourselves, and everyone in the band is still interested," said Keith. "It's collective interest that keeps it going."

that way I'd just be cutting myself off from the Stones in one way, and that's not going to help anybody. I'm not interested. The basic thing about the Stones is that there's the understanding that there are five guys in the band, and there might be a few others involved in the making of the record, but what comes out of the speakers is basically one sound. It's like a watch, there might be fifteen little jewels in there, and all kinds of things ticking around, but if it don't make the hands go 'round it's no bloody good, right?

Lisa: Do you think it's the best band in rock and roll?

Keith: I ain't a critic baby, I ain't a judge.

Lisa: Is it the music you like the best?

Keith: Yeah. It's the music that I naturally make, you know? I gave up *writing* songs a long time ago. *Consciously* writing, except for the odd things, the exception ... but it's been the longest time now that I've gone in to make a Stones album with any specific songs that I'm gonna do. I just go in the studio, Charlie's usually there, and I'll just start playing. I'll just start playing, and within half an hour, I'll have a song together. To go in and sort of pose, and say now we're going to write a song, you do this, I'll do this, that's not what the Stones are about. I'll go in there, and pick up a slight germ, and then I infect everybody else. I'm like a housefly.

In future issues, Keith talks about "Emotional Rescue", more about the "Stones sound", Chuck Berry, James Brown, Lenny Bruce, and his own personal, and legal hassles. Stay tuned.□

"I don't really want to start right out in the deep end, the stadiums," said Mick, "it would drive me nuts. Like last time, we said we were going to play in some small places, great, and we started out in goddamm hockey arenas, as our *opening gig.*"

ROCK & ROLL HOTLINE

DANCING TO THE CRETONE BEAT

In between playing their set, The Cretones have been judging the dancers in their audiences at recent gigs. The couples who the Cretones think are the best footers get to come up on stage and give their names, ages, and high school. The Cretones also keep busy playing tunes from their debut lp, *Thin Red Line*, and denying they're a punk band, but just 'tormented weirdos in states of emotional extremity'. Which sounds kind of L.A., which it should since that's where the Cretones toned-up.

Cretones leader is Mark Goldenberg, on vocals and guitar, and besides being the guiding light behind the band he must be doing okay in the royalty department these days having placed three of his songs on the new Linda Ronstadt *Mad Love* album, including the title track. He also played guitar on her album.

Neal Preston

'tormented weirdos in states of emotional extremity'

MARSHALL TUCKER PLANS NEW FUTURE

The untimely death of Tommy Caldwell from injuries in a car accident saddened the rock world and dampened the spirits of the surviving members of the Marshall Tucker Band of which Caldwell was a founding member. But a month after his passing, the band announced that they will continue to perform as a band with Franklin Wilkie, a long time friend of the band, as a temporary replacement for Caldwell.

"There's no way one person can replace a guy like Tommy," said band spokesman Joe McConnell. "He was the heart and soul of the band. We know that Tommy would have wanted us to continue and everybody's real pleased with Franklin's playing."

Lisa Tanner

Gary Nu... ...ive

NUMAN NEWS

Following his first tour of the U.S., Gary Numan returned to Europe for a tour, got some offers for soundtrack projects, and then went on to the Far East for a tour. In the meantime, his US record company has decided to give his first album here, *Replicas*, another try, and in re-releasing it they've also re-issued Numan's big English hit single from that lp, "Are Friends Electric?"

In September, the third U.S. Numan album will be released. The title is set to be *Telekon*, and Numan is already at work composing songs for the lp. Among the tunes to be included on the lp are "I Dream Of Wires" and his new single in the U.K., "We Are Glass".

CHEAP TRICKS AND NU DISKS

For decades now in England up-and-coming rock acts have worked their way from a first single to an ep (extended play 45 with three or four songs) to an lp (often at a budget price until the band hits big, when the price goes up). But the U.S. music industry has only fitfully attempted to make it less expensive for record buyers to get new music. Faithfully following an all-or-nothing philosophy, there have been only sporatic attempts at making it cheaper for buyers to take home a record by a new band in the hope that once they listen to it they'll be back for more at higher prices.

Recently Epic Records decided to try again, with 10" records they call 'Nu-Disks'. (Cynics might note that these new discs are the same size as disco singles, and now that disco is dead the pressing machines have to be used for something). Each Nu-Disk has four songs on it and sells for $4.98. Which isn't much of a bargain, since each song costs $1.25 plus tax, where a regular $7.98 list price lp with eight songs costs the buyer 99¢ per song. But the hope is that you, dear record buyer, will be more willing to take a chance on an unknown band at $4.98 than you would be at $7.98.

The first four Nu-Disks released include three by English bands: The Confidentials, Propaganda, and New Musik, and one by Cheap Trick. How Cheap Trick got here takes a second thought. By making Cheap Trick one of the first Nu-Disk releases, it brings attention to the whole concept (after all, they don't need the exposure) and also suggests the collector's item nature of the Nu-Disk. The Cheap Trick Nu-Disk has four songs, two from early studio sessions and two from their 1977 live tour.

The New One

The Old One

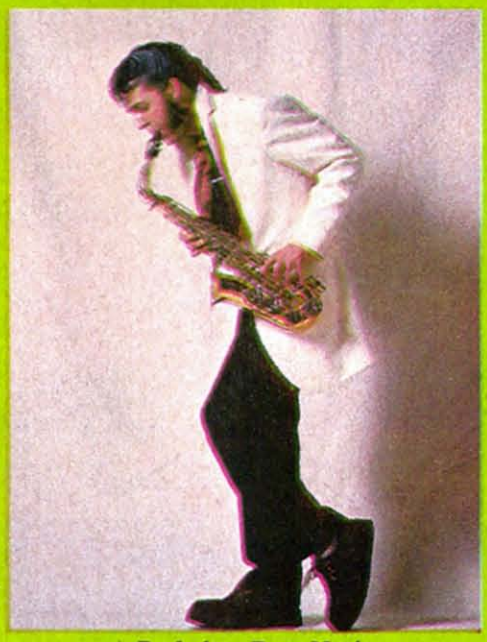
One Good Idea Is Worth A Thousand Photos Dept.

TEN CHARACTERS IN SEARCH OF AN AUTHOR

The real Paul and the real Linda played by themselves.

To promote his latest single, "Coming Up", Paul McCartney and Linda went into the video studio in London to make a video tape where Paul plays ten different characters (everybody in the band on screen, except for Linda it seems). The results were shown on network TV here and did have some humor to it (especially if you could figure out just who Paul was made up as), although this is not the first time this concept has been worked as Chaka Khan made a video tape last year in which she played five versions of herself at the same time.

Paul plays pop.



Paul plays Roxy Music.

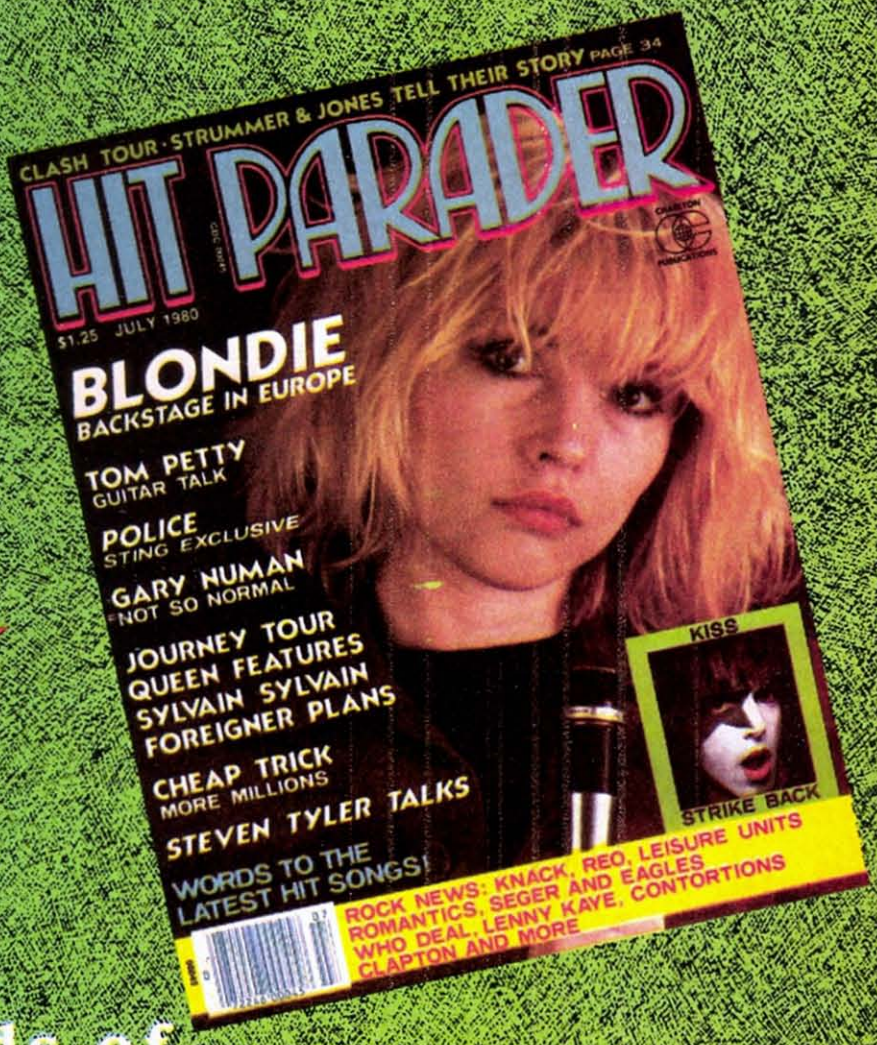
More Roxy wry humor huh?

Paul plays Paul in the gud ol days

Paul as Jethro Tull?

Wait till Frank Zappa hears about this.

In the everchanging world of rock, there's one place where you can find out what's happening first and that's ... HIT PARADER



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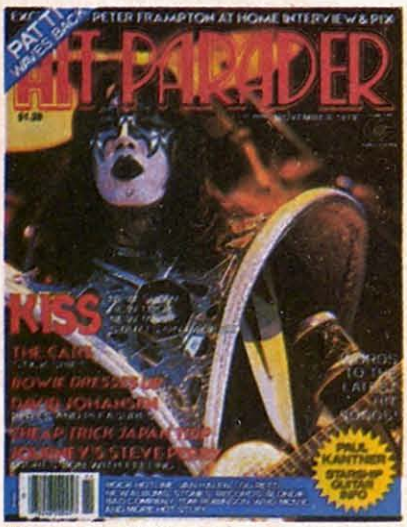

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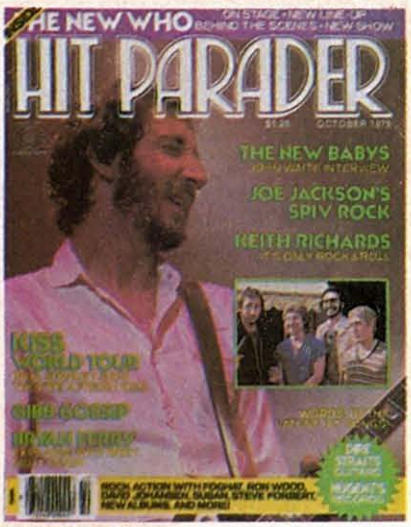

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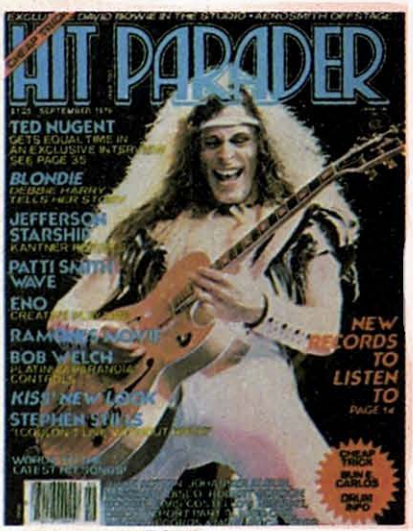

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